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THE METAPHYSICS OF 'THE WASTE LAND'

Ravender Choahan

Eliot's response to this world and life was supra-mundane and supra-curricular, but it was not extra-mundane. It grew out of an awareness of man's actual and man's proper relation to the universe. The tacit implication inherent in his poetry is that man being the highest yet point in the process of evolution, on the phenomenal plane, where the evolutionary impulse has apparently near-exhausted its initial momentum, it is man on whom now the responsibility rests for consciously revitalising this impulse for a further evolutionary leap. 'The Waste Land' is based on the postulate that there is a higher level of consciousness accessible to man within this life span and on this earth. It is Eliot's considered judgement that natural law is meaningless, unless completed by spiritual law. While he stressed the importance of primary experience, he also believed that hold on human values and the firm grasp of human experience "leads toward and is only completed by the religious comprehension."[1] His statement of the actual is always tempered by the apprehension of the ideal. He is seeing, and making us see, our world as it would appear from that alien stand point. Ordinary self and experience become intelligible only when they are referred to the ultimate Reality or the Absolute. There is the assumption of latent presence of religion in the ordinary world. In the light of this latent presence all experiences are the same in their value, that is, they are all worth nothing, until and unless they are taken as the raw material to apprehend and reach the Eternal.

Indeed there is a meaningful arrangement of a transcendent order but to reach that man must go through an experience of intense pain. The natural impulse of man is to evade the burden of life and thought. Its root is taking the merely natural view of things, or to put it the other way, it is ignoring the absolute value of Truth. The consequence is that instead of an attitude of quest, there is submission to mere natural law. The ultimate of experience on the natural level is helpless

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subjection to fate and death. Truth, on the other hand, is not experience based, but is ethical and theological in nature. Sin is the consequence of mind acting in ignorance of the nature of Truth, and so against the true self of man. Accordingly every experience is fragmentary. Both fear and happiness are revealed to us in their partial aspect only. The resolution of partial horrow and partial ecstasy involves a development of consciousness in which life and death are explored and discovered in their wholeness. It is only when man sees life in the aspect of absolute Truth that the real horror and terror of his existence alienated from his true-self is revealed to him. To refer to the transcedental pattern therefore, is not to deny the reality of the temporal or to proclaim its illusory character. It is only to stress the need to comprehend its mode of reality. Eliot believes that natural human level is a locus of value given to man so that he could penetrate through it to the divine cause which is its higher meaning. A revealing Statement occurs in the type-script of a speech given by him at Brussels in 1949. "I think the world—or that part of humanity which thinks, feels and reads—is now better prepared for literature which offers a hope so different from worldly optimism, a hope springing from renunciation of this world, a hope inseparable from a despair so different from that of the nihilists."[2]

'The Waste Land' offers precisely this kind of despair and this kind of hope. It is not an ordinary world weary cry of despair or a sighing after the vanished glories of the past. What we have here is a radical scrutiny in the profit of life. At first reading the poem is likely to appear a sequence of unrelated fragments violently contrasting the present with an idealised past. A closer examination reveals that these fragments form a completion larger than themselves. The poem begins to work only when we perceive that it has a structure other than the sequential. If instead of taking them in their simple sequence, one after another, one holds them simultaneously together before the mind's eye, then they form an arrangement in space more complex than any possible in time alone. It gives the impression of something being surveyed streadily with mind as well as eyes. A very convincing parallel for this conception can be found with Freud's theory of the unconscious. According to this theory while growing an individual traverses in his own life time all the stages of the development of the civilization. If this is so, the completely conscious individual would preserve in his mind a reflection in miniature of all the stages of the development of civilization. Freud compares the unconscious of the individual with

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that of Rome, supposing that all phases of development of the history of the Eternal City were simultaneously co-existent and present :

> Now let us, by a flight of imagination, suppose that Rome is not a human habitation but a physical entity . . . in which nothing that has once come into existence will have passed away and all the earlier phases of development continue to exist alongside the latest ones. This would mean that in Rome palaces of the Caesar and the Septizonium of Septimus Severus would still be rising to their old height on the Palatine and that the castle of S. Angelo would still be carrying on its battlements the beautiful statues which graced it until the seige by the Goths, and so on . . . And the observer would perhaps only have to change the direction of his glance or his position in order to call up the one view or the other.[3]

If all pasts are contemporaneous as consciousness then to compare the past and present civilization is not merely to make odious comparison. By means of references and allusion Eliot attains a compression approaching simultaneity the co-presence in the mind, of a number of different orientations, fundamental attitudes, orders of experience. In an effort to transcend the conventional limitations of perception and to see whole panorama of life simultaneously the laws of time are suppressed so that all history and literature can be made available to the protagonist consciousness in order to capture a reality more profound than that accessible to ordinary perception. "It creates that sense of circling about the model and seeing it from many different points of view that is characteristic of Cubism."[4] In order to achieve an unprecedented completeness and penetration of vision it strives for a more thorough understanding of psychic and material phenomenon by examining the implications of various experiences simultaneously. It is an attempt to understand the significance of the pattern of life—a rational questioning of what it adds upto.

The absence of any "coherent intellectual thread upon which the items of the poem are strung,"[5] referred to by critics like I. A. Richards is to be found neither in the narrative nor in the myth. The truth that the poet is seeking as well as manifesting is not in the various personas but in the point of view that can see them. I. A. Richards approaches the poem on this level when he sums up its value which exists by virtue of "the unified response which this interaction creates in the right reader."[6] However, as

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the poem stands this right reader does not exist outside the poem unless it be "the one hypothetical Intelligent Man who does not exist and who is the Audience of the Artist."[7] Though the reader is himself made out to be one of the personal of the poem yet he remains "hypocrite reader"[8] until and unless he becomes identified with the Fisher King who represents the quester's consciousness. The paradox which is at the heart of life is that man does not exist accept as a zone of consciousness. The body is simply a concrete expression or say incarnation of that particular zone on material level. Consciousness divorced from body has no existence. Eliot was able to grasp this paradox with unprecedented penetration (cf. 'Whispers of Immortality' in one of its dimensions embodies his truth.) The characters in 'The Waste Land' are like unconscious immortals who, in the fashion of Tiresias, change shape, setting, culture from age to age and repeatedly perform the same ritualistic junctions in Egypt, in Greece, in England, from behind masks that betray nothing of the distinctive face. The reason is that Eliot never sess human beings in terms of personality. They exist for him only as a particular zone of consciousness.

The protagonist of 'The Waste Land is neither Fisher King nor Tiresias but that zone of consciousness which is inclusive and impersonal. It exists above all the other zones of consciousness. The protagonist consciousness is the quester's consciousness which can see the whole panorama of life simultaneously and thus draw conclusions which are ultimate in their nature. In this connection J. W. Dunne's theory of time as developed in *An Experiment with Time and the Serial Universe* (1927; rpt. London : Faber, and Faber, 1958) is pertinent. Dunne believes in different levels of awareness at which events appear with greater or less dependence in the ordinary time sequence :

> Our 'observer I' the every day walking consciousness, perceives only a chronological flow in which the memories are in the past, and the future is blocked from view. But 'Observer 2', who is able to function in dreams when the more limited consciousness is asleep, commands a view of a wider 'field of presentation,' a four dimensional one in which future as well as past events can be perceived. Theoretically, an 'observer 3' would see still wider field, and so on in a series of 'ad infinitum', i.e. till final reality is known.
>
> (P. 231)

Henry Bergson also recognizes various planes of consciousness. "We believe," he says "that we can discover thousands of different planes of consciousness."[9] In 'Sweeney Agonistes,' Eliot presents characters of

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different degrees of consciousness Doris and Dusty and the visitors to their flat were meant to be "material, literal minded, and visionless."[10] Sweeney, in his meditations on "birth, copulation, and death,"[11] cannot communicate his feelings to them. It is an entirely misconceived notion which insists that "the protagonist (in 'The Waste Land') plays at one and the same time both active and passive roles,"[12] and that "we must understand all the characters as aspects of projections of his consciousness."[13] The ravages of life which the poem bodies forth are not the reflection of protagonist consciousness. It is life in its actual state in the aspect of time as it impinges itself onto a zone of consciousness which exists at that level which can perceive reality. Eliot is here occupied with frontiers of consciousness beyond which words fail, though meaning still exists. The protagonist is portrayed as "The explorer beyond the frontiers of ordinary consciousness."[14] He is occupied with a constructive exploration of experience and is striving to apprehend a reality in relation to which life in time can be made to yield its meaning. As such the poem expressely looks forward toward some alternative to Gerontion's whirl of fractured atoms.

The apparently random particulars of the poem become unified in the perception that these are all ways of flirting with reality instead of facing it squarely. The others illustrate through their behaviour that of which the protagonist consciouness is aware as a state of mind. The opening of the poem evokes the eternal reality and man's response to it :

> April is the cruellest month, breeding
> Lilacs out of the dead land, mixing
> Memory and desire, stirring
> Dull roots with spring rain.
> Winter kept us warm, covering
> Earth in forgetful snow, feeding,
> A little life with dried tubers.
>
> (p. 61)

These lines state the fundamental cause of the desolation of the Waste Land, that is man's refusal to face any experience of the inner life. "The statement of underlying, terrible, prophetic"[15] is a cumulative embodiment of the central theme of the poem. The only way to transcend the doomed state of mere endless existence is through the slow purgatorial movement of a psychic reorientation whose magnitude is measured by the fact that Eliot always describes it in terms of birth and death, an obviously natural universal associations representing change in its extreme and inevitable forms. The evocation of the Waste Land

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with reference to Ezekiel and Ecclesiastes (cf. Notes to 'The Waste Land') further confirms that this is an agony of the Soul :

> What are the roots that clutch, what branches grow
> Out of this stony rubbish ? Son of man
> You cannot say, or guess, for you know only
> A heap of broken images, when the sun beats,
> And the dead tree gives no shelter, the cricket no relief,
> And the dry stone no sound of water.
>
> (Ibid., p. 61)

The barren land which has to be reclaimed to fertility is the human mind choked with the tares of sin. For the waste land exists in no one time or generation, but in the wrong psychic focus. It was simply Frazer's rationalistic interpretation to regard the initiation ceremonies as fertility cults, as Eliot observed in 1913-14 (In an essay written at Harvard. "Is a Science of Religion Possible—the problem of interpretation," now in Hayward collection). But even Frazer admitted, what Jessie Weston stated firmly, that the inner purpose of the rites was to initiate the soul, through a process of trial and purgation into a higher state of existence. The doctrines and dogmas of any religion are names that have been given to profound mysteries concerning man's being. The racial or traditional wisdom remains no more than "a heap of broken images"[16] because the quality of mind that is needed to decipher them has not been brought to work upon them. Eliot here raises the problem of belief. He has said it that the only alternative for man, or that man who chooses to live by thought is to unite the deepest scepticism with the deepest faith. "Everyman," he says "who thinks and lives by thought must have his own scepticism, that which stops at the question, that which ends in denial, or that which leads to faith and which is somehow integrated into the faith which transcends it."[17] But the problem is that though scepticism is everywhere evident, faith is almost non-existent consequently, the pattern refuses to emerge.

The human mind is perpetually driven by a desire to escape from one form of unreality into another unreality : "Distracted from distraction by distraction."[18] The day brings relief from night, and the night brings relief from the day. But there is no permanent place of refuge or shelter :

> Go, weak sad men, lost erring souls, homeless in earth or heaven.
> . . . . . .
> Pacing forever in the hell of make believe
> which never is belief.
>
> ('Murder in the Cathedral', p. 280)

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As the second section of the poem demonstrates neither wealth nor poverty saves the self from a world which is alien to its very being. There is no stay for the inner self in simple familiar things of the external world. The dead luxury of the Upper class and the broken fragments of the talk of the poor overheard in the bar bear witness to the void that lies at the heart of life. Behind "HURRY UP PLEASE ITS TIME" (p. 65) there is an echo of "Time's winged chariot hurrying near,"[19] to which the common place mind is insensible. The hurried goodnight ringing with overtones of mad Ophelia's goodnight immediately before she goes to the river to drown hereself bring into focus the implication that all this mad rush of getting things done and having "a good time" (p. 66) have distorted the true perspective of man. In the world where mind is simply a flux of incident and emotion, all on the surface, and living pretty much in and for the present moment, all symbols are dumb. Consequently though man feels trapped in a world of death he is unable to find any way out :

> "I think we are in rat's alley where the dead man lost their bones."
>
> ('The Waste Land,' p. 65)

But reality can be born only from inward renewal. It is the inner world that we have to come to terms with. The opening of "what the thunder said" states this theme in Christian terms putting us in Jerusalem just after the death of Christ and before his resurrection. The dryness and emptiness of this condition before rebirth is echoed in all the patterns of the poem's various symbols. That this dryness and emptiness is a symbolic representation of the inner world of human mind is borne out by one of the choruses from 'The Rock' :

> The desert is not remote in southern tropics,
> The desert is not only around the corner,
> The desert is squeezed in the tube train next to you,
> The desert is in the heart of your brother.
>
> (p. 149).

It brings home the continuity of the human predicament : primitive man on the dolorous steppes, modern man in the city with its despairing noises, the mind of the one a continuation of the mind of the other, the essential problem unchanging. Moreover the fact that death in this poem is not treated directly, but in the context of a ceremony, begins to make

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it meaningful. The death which 'The Waste Land' and the various myths subsumed in it, celebrate is not the end but a catharsis, a purging away of untransmuted mortal life and of the disturbing negative feeling connected with it. Consigning the effigy to the sea is only a symbolic representation of this fact. Consequently, we find, in this part of the poem, there are no actors in the usual sense of the word. The drama has become purely an inward one of the tortured personal consciousness peopled with shapes of horror and great crowds swarming from ruined cities. The sounds are either the "murmur of the maternal lamentation" (p. 73) or that of the "dry sterile thunder without rain," (p. 72). Though the landscape is desolate there is no solitude :

"But red sullen faces sneer and Snarl
From doors of muderacked house."

('The Waste Land,' p. 72)

Mythically it may be a reference to the time between the death of the god and his ressurrection—the time he spends in the underworld. It means a meeting with the shadow, actually the inner realities of a man's own unconscious, however, it may be transposed into monsters and dragons and ordeals. The invading horrors and displaced peoples, forever falling towers of great cities, the black haired woman, bats with baby faces, inverted towers, and voices singing out of empty wells which create a feeling of terror and yet elude final interpretation, create the sense of a nightmare seen in retrospect by the awakened mind. These are the ghosts and ghouls that the protagonist consciousness had to face in its visionary journey in search of the water of life.

. . . bats with baby faces in the violet light
Whistled, and beat their wings
And crawled head downward down a blackened wall
And upside down in air were towers
Tolling reminscent bells, that kept the hours
And voices singing out of empty cisterns and exhausted wells.

(Ibid., p. 73)

The commands are the way of consciously accepting a development of feeling which has taken place at a deeper level. They ask for the surrender of individual mind to the authority of tradition and submission to its order. Order is not merely negative, but creative and liberating. "The real is the organised," Eliot affirmed in his thesis, adding" and this statement is metaphysics."[20] Eliot's point is that man needs both

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freedom and order, and the quality of freedom will be intimately bound up with the quality of the order he accepts. And order implies authority :

"Gaily, when invited, beating obedient
To controlling hands."

(Ibid., p. 74)

The factual outcome of the inward struggle is summed up in the protagonist's recognition that though man is destined to die, such effort as lies within his reach is nevertheless desirable :

"Shall I atleast set my lands in order ?"

(Ibid., p. 74).

The series of quotations tell of all that the protagonist consciousness longs for and feels unable to achieve. But instead of merely Lamenting the loss of their reality in the waste land he sets himself to bring them into relation with *his* lands and *his* ruins. As his consciousness develops in the poem, it alters from detached observer to an active, directing will. Thus he does not yield to his fate, as Prufrock does, but resolves to order his feelings according to his vision. There is a definitely willed attempt to weld the various fragments into a metaphysical whole. F. R. Leavis adopts an exclusively literal approach and repudiates the mystical interpretation of the poem. "It exhibits no progression, he says"—the thunder brings no rain to revive the Waste Land, and the poem ends where it began."[21] True, there is no sense of reaching any conclusion but only faring forward. The concluding part of the poem is a distillation of moments of a downing recognition, a new access of consciousness and the effort to live according to its meaning which is no mere action but a mode of being.

'The Waste Land' is, thus, a profound revaluation of experience. The recognition and understanding of facts had generated this reaction in Eliot that that which is natural though actual is not real, and the metaphysical though only hypothetical at this moment in man's history is nevertheless real. Probably the poem looks forward to the kind of planetary culture defined by W. I. Thompson in an article in *Span* (April 1979, p. 9) entitled "where is the World Going ?" According to him the world is going to witness a profound cultural transformation. "What you are going to see, I think, is a planetary culture in which the

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ideological parents are Western materialism that tends to be world destroying, and Eastern mysticism that tends to be world denying, and the two of them coming together, creating a kind of Pythagorean synthesis that is both technological and mystical." The very collocation of the Eastern and Western asceticism in the poem goes to show that inspite of being a professed Christian Eliot actually welcomes a degree of religious Universalism. He criticized both those readers who regard "Asiatic literature as the sole repository of religious understanding,"[22] and those who refuse to venture further than a narrow Christian tradition. "For both kinds of reader," he says, "it is salutary to learn that the Truth is not 'occult,' and that it is not wholly confined to their religious tradition."[23] Eliot's position is that of the Gnostics of early Christian times, of which G. R. S. Mead wrote : "The claim of these Ghostics was practically that Christionity, or rather the Good New of Christ, was precisely the consummation of the inner doctrine of the . . . Mystery of Man."[24]

NOTES

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4. Jacob Korg, "Modern Art Techniques in "The Waste Land," *Journal of Aesthetics and Art Criticism*, XVIII (June, 1970), p. 460.
5. I. A. Richards, *Principles of Literary Criticism* (1924; rpt. London : Routledge and Kegan Paul, 1952), p. 289.
6. Ibid., p. 290.
7. Eliot Quoted in Hugh Kenner, *The invisible Poet : T. S. Eliot* (1959; rpt. London : Methuen, 1965), p. 90.
8. 'The Waste Land,' *The Complete Poems and Plays of T. S. Eliot* (London : Faber and Faber, 1969), p. 63.
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9. Henry Bergson, *Matter and Memory*, authorised translation by Naney Margarate Paul and W. Scott Palmer (London : Methuen, 1911), p. 322.
10. T. S. Eliot, *Use of Poetry and Use of criticism* (1933; rpt. : London : Faber and Faber, 1964), p. 153.
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12,13. Robert Langbaum, "The New Modes of Characterisation in 'The Waste Land'," *Eliot in His Time.*, ed. Walton Litz (Princeton : Univ. Press, 1973), p. 109.
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15. Stephen Spender, *Eliot* (London : Fontana/Collins, 1975), p. 95.

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16. 'The Waste Land,' p. 61.
17. T. S. Eliot, "The 'Pensee' of Pascal" *Selected Essays*, 1951 edition, p. 411.
18. 'Four Quartets : Burnt Norton,' p. 174.
19. Andrew Marvell, 'To His Coy Mistress,' *Oxford Book of Seventeenth Century Verse* (Oxford : Clarendon Press, 1934), p. 744.
20. T. S. Eliot, *Knowledge and Experience in the Philosophy of F. H.* Bradley (London : Faber and Faber, 1964), p. 82.
21. F. R. Leavis, *New Bearings In English Poetry : A Study of the Contemporary situation* (1932); rpt. London : Chatto and Windus, 1959), p. 103.
22,23. T. S. Eliot, quoted in Kristian Smidt, *Poetry and Belief in the Work of T. S. Eliot* (1949, rpt. London : Routledge and Kegan Paul, 1961), p. 224.
24. G. R. S. Mead, *Thrice Greatest*—Hermes, Vol. I (London : Macmillan, 1910), p. 195. also quoted in Jessic L. Weston, *From Ritual to Romance*, 1957, Anchor Edition, p. 153.

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THE POETRY OF ECSTASY—DICKINSON AND KEATS

M. M. Khan

The experience of love in Dickinson's poetry, chiefly of the period 1861-63 is characterized by pain and ecstasy originating homogeneously in sensorium, but Dickinson's poetry creates new shades of meaning. This brings into foreplay a whole gamut of feelings, perceptions, ideas, and dream-like states marked by a kind of schizophrenia. Besides its emotional-aesthetic shades, the word 'ecstasy' is used, along with its several synonyms, to mean a state of feeling which fuses pleasure and pain; a perception of that tantalizing moment in the pursuit of pleasure when pleasure eludes consummation at the climactic moment. The resulting torture begets an ecstasy which originates in pain :

> To learn the Transport by the Pain—
> As Blind Men learn the sun !
> To die of thirst—suspecting
> That Brooks in Meadows run !
>
> (J-167, st. i)

The predestinate price of ecstasy is pain :

> For each ecstatic instant
> We must an anguish pay
> In keen and quivering ratio
> To the ecstasy.
>
> (J-125, st. i)

Pure ecstasy unmingled with pain is an emotion difficult to contain. Dickinson uses the image of a circus to describe the comic effects of an overpowering ecstasy that defies artistic discipline (J-184). Even a random sampling of its usage in Dickinson's poetry brings out several shades of meaning :

(1) (i) Ecstasy of delight as a referent of feeling, e.g., "I find

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ecstasy in living—the more sense of living is joy enough" (J-*Letters* 11, 342a, p. 474); "Take all away from me, but leave me Ecstasy" (J-1640).

(ii) An [anthropogenic] expression of purejoy as referring to nature :

"Flowers—Well—if anybody can the ecstasy define—" (J-137; see also J-640, 1641).

(2) A tantalean ecstasy of despair, suspense, or torture arising from anticipation that is foredoomed, e.g., "If you were coming in the Fall/I'd brush the Summer by" (J-511);

(3) Ecstasy of pain or dying : "A Wounded Deer—leaps highest—/ I've heard the Hunter tell—/Tis but the Ecstasy of *death*—" (J-165); "For each ecstatic instant/we must an anguish pay/In keen and quivering ratio/To the ecstasy" (J-125; also 71, 1766).

(4) Ecstasy of inspiration : as, "The Treason of an accent/Might Ecstasy transfer—"; "Write me how many notes there be/In the Robin's ecstasy" (128).

(5) Ecstasy as an urge for evolution : "Your secret, perched in ecstasy/Defies imprisonment !" (Poem 129); "The Mold—life—all forgotten—now/In Ecstasy—and Dell—" (392).

Several of Dickinson's poems express these and some more shades of meaning of "Ecstasy", either by directly using the word and its several synonyms or indirectly through the theme, e.g., "A Bee his burnished Carriage" (1339) expresses the theme of ecstasy of consummation and brings in "rapture" in the penultimate line; (167) deals with ecstasy of pain and uses "Transport"; (646) and (708) describe ecstasy of trance and delirium and use "Bliss" and "Delight" respectively; (27) describes the "transport" in the muteness of the linnet.

Emily Dickinson treats the theme of ecstasy in three distinct modes of emotional experience : the ecstasy of pain or death; the ecstasy of Tantalus; the ecstasy of the grotesque. In the first emotional experience of ecstasy, Dickinson conceives pain as the source of death :

For each ecstatic instant (J-125)

"The mysterious bond", writes Praz, "between pleasure and suffering has certainly existed, it is one of the *vulnera naturae* which is as old as man

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himself. But it became the common inheritance of the Romantic and the Decadent sensibility through a particular chain of literary influences"[1] The literary parallel between Keats and Dickinson becomes irresistible here; but it is not tantamont to hitting Dickinson's head with Keats, as she had written to Higginson : " . . . You inquire my Books—For Poets—I have Keats—and Mr. and Mrs. Browning. For prose Mr. Ruskin—Sir Thomas Browne—and the Revelation" (J-*Letters* 11, 261, 404). Consequent to the painful surgery by Higginson of the four poems enclosed in Dickinson's first letter, Dickinson might have drawn in her horn in this second letter and in mentioning Keats and Mrs. Browning, favourites of American readers at the time, Dickinson, perhaps, wanted to reassure her future mentor about the soundness of her literary taste. Her pent up greatness was blown up and Dickinson was reeling under the shock when she chose to mention the two poetic celebrities on both sides of the Atlantic. Still there is little doubt about the veracity of her statement; Dickinson's description is not an essay in hypocrisy. If Mrs. Browning provided linguistic inspiration,[2] Keats inspired the imaginative content of several of her poems. Her debt to Keats has not been touched beyond some tentative parallels in poetic style : in amplitude of details; in dream-like sequence of events and images; in mingling of the sensations of pleasure and pain; in the identity of their aesthetic notions of beauty and truth, etc.[3] Even these parallels and similitudes are qualified by a polar disparity of the two geniuses.[4] On the surface the view may appear correct. Keats's genius sought its mold in longer poems, not to speak of his poetic ambition for epic and dramatic poetry. The poetic mood that is a corollary of the mold is, naturally, a mood of expansion. As against this, Emily Dickinson's brand is cryptic and epigrammatic that tallies with her gnomic lyrics. To this may be added the fact of meagreness of explicit references to Keats in her letters. Except the one in 1862 cited above, the two other references are quite minor (J-*Letters* 111, 1018, 890, 1034, 897) appearing with a gap between them of 23 to 24 years.

Despite the generic difference of their poetry, a closer look reveals a profound affinity of spirit. This extends not only to the essential character of their genius but to their preference for a certain kind of imagery. The anti-romantic reaction of the first decades of the present century has established an academic orthodoxy which reveals in surface discriminations in some cliches of literary critcism, e.g., "romantic," "classical," "modern," etc. The hesitancy on the part of scholarship

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to associate Dickinson with Keats and other romantics stems from this source, as also from a puerile reading of romanticism as a cult of sentiment and romance. But the survival of the romantic temper among modern poets and critics, notwithstanding their anti-romantic idiom, is an established fact of literary history.[5] A complex range of tendencies, which makes admixture inevitable, in 20th century poetry renders application of literary cliches to a hair-splitting obsolete—and Dickinson poetry bears out a close affinity to modern poetry. Her poetry eludes classification into any of the literary cliches to the point of consistency, still her poetry inclines preponderantly to romanticism in its central concerns.

Among the romantics, Keats's poetic fortunes have survived in the present century, unlike those of other romantic poets. He alone has emerged stronger in face of the antiromantic revolt by virtue of the directness of his voice, the realism of his emotional experience, and the philosophic sensitivity of his mind. These qualities and an aversion to dogmatism and egotism endear him to the modern poets and make him a forerunner of the post-romantic sensibility inspite of an axial romanticism. Emily Dickinson's poetic fortunes were those of a private poet. While Keat's poetic reputation underwent great vicissitudes in the last century, Dickinson got no recognition from her contemporaries. Her initiation into poetry in the early' 50s pretty nearly coincided with the height of Keat's fame in America. Richard Henry Stoddard, one of her contemporary poets, declared Keats the master of his soul in a verse tribute. Dickinson's ordering of her tutelary geniuses among poets in her second letter to Higginson reflects Keat's contemporary reputation and his literary influence upon her. Summing up his findings on Emily's reading of the British romantic and Victorian poets, Clapps writes : "On the whole, Emily Dickinson found the poetry and prose of the American authors less attractive than that of the British writers of the Romantic and Victorian periods."[6] " . . . she was well qualified as a potential disciple of Coleridge, Wordsworth and the Romantic Movement" (Ibid., 76).

The controversy about the polar disparity between sensation and imagination in Keat's poetry arose from his own ambivalent attitude in his letters. While Keat's predilection for thought seems decisive in his longer poems that use allegory (e.g., *Hyperion*), his sonnets exhibit a

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preference for sensation. Though Emily had no systematic thinking on aesthetics, her pronouncements in letters (e.g., J-*Letters* 11, 342, 473) do help to determine her aesthetic leanings. Both Keats and Dickinson practice fusion of the imaginative and the sensuous aspects of reality. Though Emily Dickinson worships "Fact" (poems 1215, 1329), still her imagination transforms it into an eerie fantastic object—the wind, the sun, the snake, the flower, and the bee are the objects that undergo fantastic transformation. Both Keats and Dickinson upheld the supremacy of imagination. The extent of life that inspired their poetry was highly imaginative.

In the field of personal biography impossibility of consummation marked their serious love affairs although Emily's material fortunes had none of the vicissitudes that constantly bedevilled Keat's prospects in love. In love as in life both were denied fulfilment. Their poetic career was rendered unpredictable by critics and publishers who failed to recognize their genius. Keats wrote to Fanny Brawne : "I never knew before, what such a love as you made me feel, was; I did not believe in it; my fancy was afraid of it, lest it should burn me up."[7] Dickinson's only known passion for Otis P. Lord in her 'forties was no less a consuming passion. Dickinson too despaired of the chances of their union inspite of a certain satisfaction that it brought (J-Letters 11, 562, 617). Again Keat's famous remark to Fanny, "I have been astonished that men could die Martyrs for religion—I have shuddered at it. I shudder no more—I could be martyr'd for my Religion—Love is my Religion—I could die for that. I could die for you. My creed is love and you are its only tenet." has a close parallel in Dickinson's letter to Lord (J-Letters 111, 790, p. 753).

The poems of Dickinson do not reveal a Dionysian or Bacchic ecstasy, marked by a frenzied intensity of the moment of fulfilment. At its climactic moment of fulfilment, joy is perceived as pain and the transience of aspiring joy slips into an eternity of Tantalus. This ecstasy of Tantalus, Dickinson compares with "A Bliss like Murder" (379), and "Abyss" (340). Dickinson chooses her images from both the animate and the inanimate worlds to describe ecstasy :

A Wounded Deer—leaps the highest—
I've heard the Hunter tell—
'Tis but the Ecstasy of *death*—
And then the Brake is still !

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The *Smitten* Rock that gushes !
The *trampled* Steel that springs !
A Cheek is always redder
Just where the Hectic stings !

Mirth is the Mail of Anguish—
In which it Cautious Arm,
Lest anybody spy the blood
And "you're hurt" exclaim !

(J-165)

While anguish is subjected to scutiny in the poem, it turns out to be the source of ecstasy of movement or action. The kinetic verbs "leap" and "gushes" and "springs" are linked to their source of motion in the "Wounded Deer," "Smitten Rock", and "trampled steel," respectively (see also J-379).

The tension in these poems arises from a central paradox—joy culminating in pain—the moment of fulfilment evades into a torment, and ecstasy at its frenzied height mingles with pain. Even the socially recognized wifehood becomes in Dickinson poems a status of torment. Was there some neurosis behind this attitude ? It is interesting to know what Cody has to say on the subject :

> That Emily Dickinson was possessed of uncertainties and reservations regarding her status as a woman is clear from her youthful letters. Equally evident is her insecurity and anxiety in the face of male sexuality; she apparently found it difficult to develop a social role congenial to her personality as a whole that would enable her to relate in a spontaneous and comfortable way. It should occasion no surprise, therefore, if this tentativeness and self-doubt should have come to the fore in an increasingly intimate love relationship in the form of fear and revulsions of sufficient force to render precious . . . that relationship. That Emily Dickinson fled sexuality because spinsterhood appeared a less dreadful fate, and not solely committed elsewhere, she seemingly confesses in two very interesting and highly symbolic poems [609, 579].[8]

It is perhaps the fear of transiency in Keats and the fear of death in Dickinson that may explain the tantalizing nature of ecstasy. It creates

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a central paradox and a semantic center in the heart of Keat's Odes and Dickinson's poems. It provides their poetic sensibility with an artistic control of emotional intensity and a psychological insight without which their art would have degenerated into a cult of sentiment. Porter visualizes the subject with a subtle insight :

> Her success in confining the centrifugal pressures of emotions within an aesthetic framework represents perhaps her highest achievement as an artist. The achievement of control which would not stifle the intensity she intended to express undoubtedly posed her most challenging problem. The questing condition and the recurrent recognition that mortality forever denies ideal fulfilment are states inherently subject to the extremes of emotions. Yet, even though for Emily Dickinson the emotion mediated her experience her art allowed her to order those potentially destructive psychic responses.[9]

The chief appeal of Keats for the New Critics, both British and American, lies in the paradox of his poetical thought arising from the transiency and permanence paradox. The essence of paradox in Keats is "a state of perpetual indeterminacy."[10] Sperry further observes : "The spirit of irony ... derives from the recognition that these concerns and questions that matter most to us, however pressing or however intently we may pursue them, are the ones that cannot be brought to any final determination." (Ibid) This tension of paradox informs the Odes of Keats. These lines of the *Grecian Urn* :

> Bold Lover, never, never canst thou kiss,
> Though winning near the goal—yet, do not grieve;
> She cannot fade, though thou hast not thy bliss,
> Forever wilt thou love, and she be fair.

are commended by Cleanth Brooks (who is associated with the detractors of romantics among modern critics) for their use of paradox in the dramatic action depicted on the freeze.[11] The condition of Tantalus is the soul of paradox in Keatsian Odes; it also informs Dickinson's poems and creates a central tension of paradox in the dramatic core of her lyrics :

> I cannot live with You—
> It would be Life—

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And Life is over their—
Behind the Shelf

The Sexton keeps the Key to—
Putting up
Our Life—His Porcelain—
Like a Cup—

Discarded of the Housewife—
Quaint—or Broke—
A newer Sevres pleases—
Old Ones crack—

I could not die—with You—
For One must wait
To shut the Other's Gaze down—
You—could not—

And I—Could I stand by
And see You—freeze—
Without my Right of Frost—
Death's privilege ?

Nor could I rise—with You—
Because your Face
Would put out Jesus'—
That New Grace

Glow plain—and foreign
On my homesick Eye—
Except that you than He
Shone closer by—

They'd judge Us—How—
For you—served Heaven—You know—
Or sought to—
I could not—

Because You saturated Sight—
And I had no more Eyes
For sordid excellence
As Paradise

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And were You lost, I would be—
Though My Name
Rang loudest
On the Heavenly fame—

And were You—saved—
And I—condemned to be
Where You were not—
That self—were Hell to me—

So We must meet apart—
You there—I—here—
With just the Door ajar
That Oceans are—and Prayer—
And that White Sustenance—
Despair—

(J—640)

A critic of Dickinson rightly characterizes the poem as "a remarkable piece of dialectic,"[12] containing the sequence of thought in a rhetorical structure, and employing seemingly absurd conceits which convey a deep emotional predicament. But he wrongly contends that "There is a disparity between matter and manner" (Ibid., p. 60). The emotionally central paradox of the poem—separation sustained by despair—runs through the whole poem, its shock value being enhanced by a boldly unconventional style, especially the domestic imagery in the first stanza. The effect of paradox is further enhanced by a juxtaposition of words antithetical with each other. Her "sudden shifts from rich to lean phrases, her rapid juxtaposition of the trivial and the tremendous suggested a new poetic vocabulary."[13]

The poem employs three hypotheses which are resolved in the final stanza. "Shelf" as a domestic image takes on the gothic color from its churchyard association with the "Sexton". The horizontal tomb resembling "Shelf" houses a corpse like a cracked porcelain "Cup" "Discarded of the Housewife—." The first two lines contain the paradox of dying-into-life for life with the beloved is possible only after death—a sort of life-in-death. The second hypothesis of mutual death is also discarded, each of the lovers preferring to die first. In the third hypothesis of a united resurrection and facing of the judgment runs a deep undercurrent of blasphemy against the doctrine of Grace. The rejection

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of the face of the Savior for the lover's face culminates in the speaker's refusal to see paradise for its "sordid excellence". The verdict of the judgment day will be acceptable to the speaker only if it united the separated lovers either in "Heaven" or "Hell". "The speaker's love is foredoomed to remain unfulfilled in life here and in the hereafter. That being an agonizing reality, the source of her present ecstasy is the impossibility of their union. The speaker's life draws sustenance from this "Despair".

"White" has a compound association of the benign and the sinister, the spotless virginity of a bride, as well as the color identity of a ghost.[14] Though the poem speaks from the depth of her experience on the emotional level, still it can transform the emotional experience by a series of paradoxical hypotheses into art—a merely bacchic ecstasy of the sensuous into a paradoxical ecstasy of despair. The poem employs adventure in imagination until the final stanza abruptly confronts it with reality, creating surprise by parodox. It is the technique adopted in Keats's Odes :

> A Sense of real things comes doubly Strong,
> And, like a muddy Stream would bear along
> My Soul to nothingness . . .
>
> (*Sleep and Poetry*, lines 157-59)

A group of poems dealing with troth employ the technique of paradox to describe the ecstasy of despair. Dickinson successfully achieves control, in some poems, over the extremely overpowering emotions. Gelpi's predilection for the purely sensuous in the poetry of Dickinson makes him lose sight of the stylistic control which she achieves over themes highly susceptible to emotions. The element of thought in these poems cannot be discarded. The poems on the theme of troth reveal a quality of imaginative perception bordering upon a cool intellectual analysis of situations otherwise highly charged with emotions :

> If you were coming in the Fall,
> I'd brush the Summer by
> With half a smile, and half a spurn,
> As Housewives do, a Fly.

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If I could see you in a year,
I'd wind the months in balls –
And put them each in separate Drawers.
And fear the numbers fuse—

If only Centuries, delayed,
I'd count them on my Hand,
Subtracting, till my fingers dropped
Into Van Dieman's Land.

If certain, when this life was out—
That yours and mine, should be
I'd toss it yonder, like a Rind,
And take Eternity—

But, now, uncertain of the length
Of this, that is between,
It goads me, like the Goblin Bee—
That will not state—its sting.

(J—511)

The repetition of the conditional subjunctive at the beginning of all stanzas except the last, creates a provisional tension of ideality in the mind of the speaker. It is followed by avowal or troth syntactically in the "consequence" part of each stanza if we understand each stanza as a sentence unit. The theme is appropri..tely the ecstasy of despair and pain arising from the tantalizing prospect of union with the lover, which makes the troth itself a situation of Tantalus compared to the harassment by the "Goblin bee" which elfishly refuses to "State—its sting". The paradoxical situation which holds out the possibility of perception of a of blissful union and an Inferno of tortuous separation in a single moment, finds expression in an imagery at once homely and exotic—"Fly", "Drawers", and "Rind" represent homely imagery and "Van Dieman's Land" and "Goblin Bee" are exotic images. The introduction of "Fly" in the first stanza, as in poem (465), is a part of Dickinson's strategy by which she deomesticates terror or a desperate situation by attending it with inconsequential homely objects and events. The strategy of paradox pervades almost all poems which describe troth.[15]

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Thus the paradox of the imaginative theme, ecstasy of union conceived as ecstasy of despair, is inter-related in Dickinson's poems to the paradox of language through the juxtaposition of the homely and the trite with the exotic. The poem collates the romantic wonder in the paradox with the classical irony : the irony is chiefly suggested in the "consequence" part of the first four stanzas. The underlying paradox of the human situation becomes, both on the imaginative and the linguistic levels—impressive and pre-eminent in another group of poems usually labelled "Wife" or "Bridal" poems or poems of "Marriage". Her emphasis in these poems is not upon the sacramental rite, the social convention, or theology, she rather employs them as tropes to voice an essentially human condition—the paradox of the human situation. Dickinson's debt to the theology and religion of her puritan forebears may precisely be construed thus : She exploits the potential of the denotative theological language and imagery to enrich the expressive power of her own poetry—theology contributing the linguistic inspiration, the force of metaphor, rather than the imaginative inspiration. A group of poems that employ the metaphor of the sacrament of marriage illustrate the point :

Title divine—is mine !
The Wife without the Sign !
Acute Degree—conferred on me—
Empress of Calvary !
Royal—all but the Crown !
Betrothed—without the swoon
God sends us Women—
When you—hold—Garnet to Garnet—
Gold—to Gold—
Born—Bridalled—Shrouded—
In a Day—
Tri Victory
"My Husband"—women say—
Stroking the Melody—
Is this—the way ?

(J-1072)

All interpretations of the poem rally to the point that the poem does not celebrate either heavenly or earthly marriage exclusively. The mixed

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imagery refers forward to a heavenly bridal and backward to an earthly marriage. It is perhaps, a marriage with a tremendous paradoxical potential exercising to the utmost tension the irony implied in both. Dickinson employs the mataphoric and symbolic potentiality of both the earthly and the heavenly bridals to prove her status as the "Empress of Calvary". Even a facile reading of the poems using "Calvary" makes it abundantly clear that Dickinson exploits the tragic content of the word for poetic rather than theological purpose. Take for example poem (J-553) :

One Crucification is recorded—only—
How many be
Is not affirmed of Mathematics—

Or History—

One Calvary—exhibited to Stranger—
As many be
As Persons—or Peninsulas—

. . . . . .

Our Lord—indeed—made Compound Witness—
And Yet—
There's newer—nearer Crucifixion
Than That—

(Sts. i, ii, iv)

A mere sampling of interpretations indicates that their main preoccupation is the controversy about the heavenly or earthly marriage. The climax of the rival opinions may be read in : "On a spiritual level this indicates that her complete submission to Christ transcends all of physical life in an instant . . ."[16] and "She prefers the status of 'Queen' or 'Empress' of Calvary, rivalling the Son at the same time she defies the Father and using with a sacrilege that must have been deliberate, the controversial trope of the marriage of the Lamb as the central image of a poem that celebrated a forbidden and secular communion."[17]

The imagery of the poem is built upon the structure of paradox What the different interpretations take up as theme is a contextual situation and its metaphorical structures. The theme of the poem seems to be a situation of Tantalus—a paradoxical ecstasy of despair—the

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despairing distance separating the ideal or desire from its fulfilment. The bridal that confers upon her divine title and crowns her the "Empress of Calvary" is more remarkable for its paradoxical tone than for its tropes of sacrament and royal coronation. Glenn sees in the "Empress of Calvary" ". . . and even more powerful paradox uniting the symbols of sovereignty and crufixion; it also ties in with 'Title Divine'. A doubleness of tone is interwoven with the two paradoxes."[18] The subject or contextual situation embodying the above theme may be a marriage to the Muse as it suggests itself to another scholar in the light of the letter to Bowles which contained the poem (J—11, 250, 394), suggesting the termination of the early poetic apprenticeship as betrothal into a full-fledged poetic status as a marriage to the Muse.[19] With line 6, however, the thematic design becomes a little explicit. The speaker's betrothal is denied the climactic consummation in swooning and the ritual of holding "Garnet to Garnet" and "Gold to Gold" which is symbolic of marital union. The culmination of the ritualistic moment in "Tri Victory" of consummation, "Born—Bridalled— Shrouded—", is denied in her kind of bridal. In another poem Dickinson indicates the uncommonness of such a bridal as this : "Was Bridal—e'ver like This ?" (625).

The theme of despairing distance between the ideal of desire and its fulfilment create the tension of paradox. In the poem cited below the paradox grows with an ascending tension of opposition between the baptismal and the marital sacraments :

I'm ceded—I've stopped being Theirs—
The Name They dropped upon my face
With water, in the country church
Is finished using, now,
And they can put it with my Dolls,
My childhood, and the string of spools,
I've finished threading—too—

Baptized, before, without the choice,
But this time, consciously, of Grace—
Unto supremest name—
Called to my Full—The Crescent dropped—
Existence's whole Arc, filled up,
With one small Diadem.

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My second Rank—too small the first—
Crowned—Crowing—on my Father's breast—
A half unconscious Queen—
But this time—Adequate—Erect,
With Will to choose, or to reject,
And I choose, just a Crown—

(J—508)

The poem employs the imagery of royalty to make the woman who is married, assume the status of royalty. The baptismal sacrament also "Crowned" her but "A half unconscious Queen" with innocence of childhood but without a conscious choice, whereas the marriage sacrament is an act of free choice. The sacrament of baptism is an incomplete circle of existence marked by innocence; the sacrament of marriage is a complete "Arc" of existence bringing a woman not only the choice between virginity and wifehood but the right to cede the virginal status for the royal status of wifehood. The final three lines contradict the reading of "Grace" in the second stanza as the Covenant of Grace entered by the elect who cede their unregenerate will to the will of God. The theme is the opposition between two moods of dependent incompleteness and freedom and fullness earned by a surrender to experience. The contextual subject may well be extended to the marriage to the Muse of a mature poet who discards the first apprenticeship (of immature years) to other poets. In an undated poem the paradox of ecstasy of despair is presented through a metaphorical analogue of attainment of wifehood :

Rearrange a "Wife's" affection !
When they dislocate my Brain !
Amputate my freckled Bosom !
Make me bearded like a man !

Blush, my spirit, in thy Fastness—
Blush, my unacknowledged clay—
Seven years of troth have taught thee
More than Wifehood ever may !

Love that never leaped its socket—
Trust entrenched in narrow pain—
Constancy thro' fire—awarded—
Anguish—bare of anodyne !

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Burden—borne so far triumphant—
None suspect me of the crown,
For I wear the "Thorns" till *Sunset*—
Then—my Diadem put on.

Big my Secret but it's *bandaged*—
It will never get away
Till the Day its Weary Keeper
Leads it through the Grave to thee.

(J—1737)

Even a mere thought of wifely affection in the first stanza involves a process of violent psychic transformation described in terms of violence—physical mutilation of "Brain" and "freckled Bosom," and a total expurgation of the feminine identity. The elevation of "Troth" over "Wifehood" at the close of the second stanza is justified in the following three stanzas. The third stanza describes the paradox of ecstasy in pain in the state of troth. The speaker goes on to describe the pleasure-pain paradox implicit in troth. The lesson of seven years of troth fits love into its "socket"—a mechanical image of secure but painful fitting. The "Burden" that the speaker bears triumphantly till the "Sunset" (Dickinson's metaphor for death) is the burden of troth which entails "Trust," "Constansy," and "Anguish". But these are characterized by "narrow pain", "fire", and "Anguish—bare of anodyne" (unabated pain) respectively. The state of troth is constantly bedeviled by an agony of an ever elusive consummation. The last line provides an ironic counterpoise to "a Wife's affection," characterized by an unabated pain like the paradox of unravished virginity of the maiden and the lover in *Grecian Urn*, who cannot consummate their bliss that tantalizingly invites them to do so. "Bold Lover, never, never canst thou kiss,/Though winning near the goal . . ." This sets the tone for Dickinson's ecstasy of despair. An undercurrent of irony informs the first three stanzas. Blackmur is inclined to attribute this "psychogenic perception"[20] to her protestantism, but her attitude may also be understood as "the recognition that she, a woman with a haunted imagination, had already become a recluse and that she would spend a lifetime in her father's house . . ."[21] The trope of coronation in the penultimate stanza unambiguously associated with love in the last stanza, may also be associated with maturity in poetry. The queen of Calvary

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wearing the crown of thorns till the "Sunset" of life (death), anticipates the union after death and freedom.

The paradox of ecstasy in agony forms the centre of theme and creates a tension of meaning in the following poem as well :

I'm "wife"—I've finished that—
That other state—
I'm Czar—I'm "Woman" now—
It's safer so—

How odd the Girl's life looks
Behind this soft Eclipse—
I think that Earth feels so
To folks in Heaven—now—

This being comfort—then
The other kind—was pain—
But why compare ?
I'm "Wife"! Stop there !

(J—199)

The achievement of the status of wifehood occasions the irony of illusion that marks the use of the word in her poetry—the irony of the fictitious character of "Heaven" in contrast with the reality of the "Folks" on "Earth". The brusque manner in which she ends the last stanza confirms the paradox of mixed joy and despair with which Dickinson characterizes the poet's reaction to the conventional status of wifehood.

On another plane, Emily Dickinson employs the horrific in nature to represent the morbid ecstasy of death or consummation. A reading of repression of culture, sex fantasy, and parental authority and fixations in Dickinsons life has led some scholars to discover Freudian motifs in these poems; but sex or sexual fantasy does not constitute the primary motif in these poems—the primary motif being the liberation of imagination through the activity of the unconscious in a state of dream-like trance. Dickinson in her bid to arrive at the centre of ecstasy activates, like D. H. Lawrence, a polarized flux between the primal in the unconscious and in Nature. An ever-moving and changing connection

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with other selves (polarized flux) is the necessity of an individual self, which constitutes a polarity. The other self may be the physical universe (some object in nature) or another individual self; the relationship effected between the two tends to save it from abstraction by awarding concreteness to it. Thus the mind needs the physical universe or another individual to develop itself. Like the ash-tree in *Sons and Lovers*, the cock in *The Man who Died*, the sea in "I started Early—Took my Dog—" (520), the sun in "The Sun-just touched the Morning", and the worm in "In Winter in my Room" (1670) exhibit a life of their own apart from their symbolic function. The latter two poems represent light giving generative power and source of fertility and physical or spiritual rebirth respectively through their major symbols, i.e., sun and sea.

It is in respect of the imagery in these poems that Dickinson bears close stylistic parallels with Keats. Like Keats Emily uses images with extraordinary power of suggestion. This suggestive power evokes from the reader a response that partakes of both sympathy and empathy. The polarized flux between the unconscious as the primeval self and the phenomenal nature provides the source of the ecstasy of the grotesque :

> Several of Nature's People
> I know, and they know me—
> I feel for them a transport
> Of cordiality—

(J—986 st. iv.)

Sympathetic identification involves an organically felt participation in the life of the object or an organic-in-feeling. Keats's description of *Hyperion* illustrates this :

> . . . through all his bulk an agony crept
> gradual, from the feet unto the crown,
> Like a lithe serpent vast and muscular
> Making slow.

(*Hyperion* Bk. I, lines 259-63)

In empathy the identification is on the imaginative level and, therefore, subjective :

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Who hath not seen thee off amid thy Store . . .
Thy hair *soft-lifted* by the winnowing floor
Or on a half-reaped furrow sound asleep, . . .
Steady thy laden head across a brook; (italics mine)

(*To Autumn*, st. ii)

Dickinson's "The Wind—tapped like a tired Man—" (436) illustrates empathy. Some examples of empathy from Dickinson are :

(1) "*Lethargic* pools resume the whir . . .
Baronial Bees—march—one by one—
In murmuring platoon !

(J—64, st. ii)

(2) Next time, to tarry,
While the ages *steal*
Slow *tramp* the Centuries

(J—160, st. iv)

(3) . . . I saw the sun—his plunder done
Crouch low to guard his prize

(J—11. st. i, italics mine)

(4) The Morning - *fluttered—staggered—*
Felt feebly—for Her *Crown—*
Her *unanointed forehead—*

(J—232, st. iii)

The poetry of Keats from *Hyperion* through *Odes* and other longer poems abounds in sympathy or organic-in-feeling. The organically felt participation in the life of an object helps define an object sharply in poetic imagery and transfers to it a kinesthetic quality not there originally. "The serpent's *Satin figure* glid Stealthily along—" and "*Flees* so the phantom meadow/Before the Breathless—" (J—9, st. ii; 20, st. ii; italics mine). In the inter-play of different sense-impressions, one sense tends to be substantiated by another. The best example of this is "A Resonance of Emerald—/A Rush of Cochineal—" in "A Route of Evanescence" (1463). Keats's poetry abounds in synaesthesia, while his usual stylistic practice is to give an image an additional dimension of depth with this device : The lines "Mid hushed, cool-rooted flowers fragrant-eyed, "(*Ode to Psyche*, line 13) and "But, in embalmed darkness, guess each sweet" illustrate synaesthesia.

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"Empathy" differs from "pathetic fallacy" in this that, unlike pathetic fallacy, it exacts no interest of human action from an object.

Another stylistic characteristic which both Emily and Keats show is the preference for tactile imagery. The moment in which their predilection for touch or taste becomes express is the moment of ecstasy :

> . . . and aching Pleasure high,
> Turning to poison while the bee-mouth *sips*
> Though seen of none save him whose strenuous tongue
> Can *burst* Joy's grape against his palate fine
> His soul shall *taste* the sadness of her might (italics mine)
>
> (*Ode on Melancholy*, st. iii)

In Emily Dickinson the verbs indicating motion draw upon the tactile quality of the motion at the climactic moment of ecstasy :

> Withstands until the sweet *Assault*
> Their Chivalry *consumes*—
> (J—1224, st. ii, italics mine)
>
> *Reaching* late his flower
> Round her chamber hums
> Counts his nectars—
> Enters and is lost in Balms.
> (J—211, st. ii, italics mine)

These stylistic devices enable the poet to sense organic motion with a sharp insight :

> Buzz the dull flies—on the chamber window—
> Brave—Shines the Sun through the freckled pane—
> Fearless—the cobweb swings from the ceiling—
>
> (J- 187, st. iii)

The advent of a storm provides an insight into the organic motion of life :

> The creatures chuckled on the Roofs—
> And whistled in the air—
> And shook their fists—
> And gnashed their teeth—
> And swung their frenzied hair.
>
> (J—198, st. ii)

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The tactile quality of imagery is self-evident in the kinaesthesia and symbolism that inform the serpent image in the following poem :

In Winter in my Room (J—1670)

The thematic centre is the ecstasy of the grotesque. The image of the worm emerges in all its bold reality as a rounded object; its activity ascends a crescendo of offence, but the "string" provides both an effectual restraint upon its offence and deprives the observer of the moment of fulfilment (see also poems 215, 520). Dickinson's imagery perhaps offers a wider and richer range than Keats's.

END-NOTES

1. Mario Praz, *The Romantic Agony*. trans. A. Davidson (London : O.U.P., 1933), xii.
2. John Evangelist Walsh, *The Hidden Life of Emily Dickinson*, (New York : Simon & Schuster, 1971). Walsh's account of Emily's linguistic and poetic debt to Mrs. Brown in his exaggerated, If *Aurora Leigh* facilitated Dickinson's emergence as a true poet in the year 1858 (p. 89), how can Dickinson poems listed on pp. 257-60 (which were composed after 1858 even according to Walsh's own account and chronological estimate) be described as her borrowings from *Aurora Leigh*? A mere coincidence of diction between Several Dickinson poems and *Aurora Leigh* has led walsh to locate a deliberate and absolute source in the latter, e.g., the source of "dark" symbolism used in about a hundred poems in *Aurora Leigh* (Bk. 1, lines 815-20) is an over-statement because the author himself admits (p. 108) that Mrs. Browning filched "dark" from st. v. of *Nightingale* Ode.
3. George Frishbie whicher, "Emily Dickinson among the Victorians," in *The Recognition of Emily Dickinson* ed. Blake and Wells (Ann Arbor : Univ. of Michigan Press, 1964), 241-45.
4. Ibid., 241.
5. Richard Jackson Forster, "Modern Critics and Romantic Sensibility : A Study of the Romanticism of the New Criticism," doctoral diss. (Syracuse Univ., 1957), microfilm, 21-36. see also R. A. Foakes, "The Commitment to Metaphor : Modern Criticism and Romantic Poetry," British Romantic Poets, ed. S. K. Kumar (London : Univ. of London Press, 1968), 22-31.
6. J. L. Clapps, *Emily Dickinson's Reading, 1836-86* (Cambridge, Mass. : Harvard, 1966), 79-83, 132-33.
7. *The Letters of John Keats*, ed. M.B. Forman, Second rev. ed. (London : Milford O. U. P., 1935), No. 136, p. 356.
8. John Cody, *After Great Pain : the Inner Life of Emily Dickinson* (Cambridge, Mass. : Belkaap, 1971), 129.

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9. David T. Porter, *The Art of Emily Dickinson's Early Poetry.* (Cambridge : Harvard, 1966), 34.
10. Stuart M. Sperry, *Keats the Poet* (Princeton : Univ. Press, 1973), 245.
11. Cleanth Brooks, *The Well Wrought Urn : Studies in the Structure of Poetry* rev. ed. (London : Dobson, 1968), 128-29; see also L.P. Ruotolo, "Existentialism and the Romantic Movement," *Doctoral Dissertation*, 4 (Oct. 1960), 878.
12. Douglas Duncan, *Emily Dickinson* (London : Oliver and Boyd. 1965), 65.
13. Louis Untermeyer, "Emily Dickinson," *Makers of the Modern World* (New York : Simon, 1955), 137.
14. Randall Stewart, *American Literature and Christian Doctrine* (Baton Rouge, Lousina Univ. Press, 1966), 94.
15. Some of these poems are J-366, 400, 438, 464, 704, 738, 775.
16. John B. Pickard, *Emily Dickinson : An Introduction and Interpretation* (New York: Holt, 1967), 93.
17. William R. Sherwood, *Circumference : and Circumstance : Stages in the Mind and Art of Emily Dickinson* (New York : Columbia Univ. Press, 1968), 93.
18. Eunice Glenn, "Emily Dickinson's Poetry : A Revaluation," *Sewanee Review*, 11 (Autumn, 1943), 579.
19. Walsh, *The Hidden Life*, 144.
20. R. P. Blackmur, "Emily Dickinson's Notation," *Emily Dickinson : A Collection of Critical Essays* ed. Sewall (Englewood Cliffs, N. J. : Prentice Hall, 1963), 84.
21. William O' Connor, "Emily Dickinson : the Domestication of Terror," in *The Grotesque : An American Genre* (Carbondale : Southern Illinois Univ. Press, 1965), 103.

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ROLE OF THE FEMININE IN CHRISTY MAHON'S DEVELOPMENT : A JUNGIAN REAPPRAISAL OF *THE PLAYBOY OF THE WESTERN WORLD*

Gulshan R. Kataria

J. M. Synge's *The Playboy of the Western World* has attracted much critical acclaim compared to his other plays. Christy's development into manhood has been the subject of many a critical essay. Norman Podhoretz, for instance, attributes it to the Mayoites hunger for stories which gets Christy the controversial welcome and admiration from Mayoites and initiates the process of his growth into manhood. Podhoretz observes, "Language is the very being of these people, and so they naturally pay tribute to the greate master of language who has come among them. Moreover, it is the poetic, the symbolic deed which has set their imaginations afire : the murder has for them the reality of fitness and beauty but never the reality of fact."[1] Una Ellis-Fermor, likewise attributes Christy's development from a dribbling idiot into a hero to the "favouring atmosphere of a world of fantasy builders that starts the process, a world in which whatever is unknown is presumed to be magical and where no talker is without honour, provided he has the luck and sense not to carry on his craft in his own country."[2] The focus in both these critiques is on Christy Mahon's poetical talking and his power of story-telling which has thrilled the people, and "the small community he lights upon has gone 'romancing through a romping lifetime' at least for the space of two days. The starved imaginations have made themselves drunk on fantasy..."[3] In other words, the Mayoites have regaled themselves at the rich repast offered to them by Christy's exotic story. In return, they have honoured the great master of language by giving him admiration, job, prospects of matrimony, setting him, thus, on the road to maturity. Patricia M. Spacks another critic, is of the opinion that the bloodshed by Christy is a pre-requisite

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for attaining manhood, "Ritual bloodshed is both necessary and significant : blood must be shed before the child becomes a man, before the non-entity becomes a hero"[4].

A reappraisal of the critical opinion regarding Christy Mahon's development is considered necessary in the light of the fact that the critics heretofore have lavished concern on factors which though important, are yet extraneous to the psychic growth of Christy Mahon. Moreover, little concern has been shown in tracing the growth of the man, in which the women have been the chief contributors rather than the men. The handling, in fact, of the psychological aspects of Christy's need for feminine affirmation have been too amateurish. A Jungian interpretation with focus on the role of the Feminine in Christy's individuation[5] is, therefore, necessary to supplement the available Synge scholarship.

Christy Mahon's individuation from a badgered and battered "loony of Mahon's"[6] into a "young gaffer who'd capsize the stars", (p. 220) takes place in three phases. In the first phase, he is a highly traumatized lad, leading an uncared, unloved existence with no more than "the dumb beasts of the field" (p. 188) giving him any attention. He says :

> Up to the day I killed my father, there wasn't a person in Ireland knew the kind I was, and I there drinking, waking, eating, sleeping a quiet, simple poor fellow with no man giving me heed. (p. 187)

His diurnal activities included "toiling, moiling, digging, dodging from the dawn till dusk" (p. 188), and his nocturnal adventures, at best, comprised poaching fish and rabbits (p. 188). The account given by his father, though tempered with anger and prejudice, yet points out clearly the way this deprived boy spent his time at home. Old Mahon rambles:

> Amn't I after saying it is himself has me destroyed and he a lier on walls, a talker of folly, *a man you'd see stretched the half of the day the brown ferns with his belly to the sun*....The divil a work, or if he did itself, *you'd see him raising up a haystack like the stalk of a rush, or driving out last cow till he broke her leg at the hip, and when he wasn't at that he'd be fooling over little birds he had—finches and felts*— or making mugs at his own self in the bit of a glass we had

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hung on the wall (p. 206. My underlines).

In other words, being deprived of motherly love and feminine attention, Christy's displaced libido got cathected on Nature—on the plants, ferns, animals, birds, and hills. Though left alone and thrown on his own resources, Christy did not become an introvert. Instead, he unconsciously found some mystical channels out of his deprived predicament. He succeeded in sublimating the negative aspects of his plight—which came partly from his unloved existence and partly from his powerlessness over the Shadow Masculine[7], his Terrible Father—into something positive. Being denied the soothing and conciliatory touch of a personal mother, Christy sought for and got the much needed respite in the lap of a transpersonal mother—Mother Nature. He saw and felt the strength of the *prima materia* throbbing in his heart, flowing in his veins, and bubbling through his guts. Like Whitman's noiseless, patient spider, he explored :

> "the vacant vast surrounding
> ...launched forth filament, filament, filament out of itself
> Ever unreeling them, ever tirelessly speeding them.[8]

His 'filaments' which cathected on Nature endowed him with the loving touch, and imbued him with the knowledge of the Feminine. It provided him with the succour and strength which saved him from becoming sick or psychotic. His emotional communion with Nature is evident from the recapitulation of his pursuits for the benefit of Pegeen Mike. He says :

> ...there I'd be as happy as the sunshine of St. Martin's Day, watching the light passing the north or the patches of fog, till I'd hear a rabbit starting to screech and I'd go running in the furze. Then, when I'd my full share, I'd come walking down where you'd see the ducks and geese stretched sleeping on the highway of the road,... (p. 188)

This account coupled with what his father vociferously condemns—his love for "finches and felts"—points to his deriving the energy and power from Nature. Christy, thus seems to have made up what in Mazelovian personal psychology are called "deficits", and in Gestalt are referred to as "holes" in the personality of a deprived individual, caused

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on account of not having received attention and affection from the personal mother.

But his alliance with Nature, which did provide him the nurturing, fostering respite from the Shadow Masculine, would not possibly have sustained him forever, even though it connected him to the archetype of the Positive Mother. An encounter with the Shadow Masculine, thus, was unavoidable. Widow Casey, who had been selected by Old Mahon to be Christy's wife in order to protect him "from the harshness of the world" (p. 196) is represented as an archetypal manifestation of the Terrible Mother. Christy recalls her as :

> A walking terror from beyond the hills, and she two score and five years and two hundred weights and five pounds in the weighing scales, with a limping leg on her and a blinded eye, and she a woman of noted misbehaviour with the Old and Young (p. 196).

She was the woman who had entered into an unholy alliance with Old Mahon to obtain sexual gratification from Christy, in spite of the fact that she suckled him when he was born. The father hoped that by this alliance he would get the widow's "hut to live in and her gold to drink" (p. 196). In other words, the Shadow Masculine father and the foster-mother constituted one perverse contaminated polymorphic syzygy[9]. In the second phase of his growth, Christy had to encounter them both, break their mortifying hold on himself and become free in order to individuate into manhood. Erich Neumann, an eminent Jungian, regards this as the positive quality of the negative archetypes in the sense that the individual is compelled to muster strength and rise in revolt to undo its crippling effects[10]. Christy is likewise aided and abetted by the positive power of the Terrible Mother and Terrible Father archetypes. He musters his strength and guts and hits the father in the skull and thereby announces his liberation from the power of the Shadow Masculine. Moreover, this way, he also shatters the unholy alliance between his foster mother and father to seduce him into an Oedipal incest. In Christy's case, however, the father is killed symbolically. What ensues is the union not with the personal mother (in this case the foster mother) which is invariably a pathological incest as in *Oedipus Rex*, but an expanding relation with the Great Mother archetype, which proves redemptive for Christy. His new found power of manhood is blessed by

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the resplendent aura of Sun, who like Christy, struggles against the all enveloping darkness of the night (Neumann regards Night as the manifestation of the Terrible Mother[11]) and scores a victory over it by rising in the morning. Sun now shines on the face of Christy after he revolts against the Shadow Masculine father to avoid a pathological incest with his foster mother. Christy recalls, "With that the Sun came out between the cloud and the hill, and it shining green in my face." (p. 197).

Mortified at the "death" of his father, haunted by the fear of the "polis" and the "peelers", and unable to grasp his new-found manly self, Christy flees his village. He travels for eleven days on foot and reaches Mayo. It is here in the third phase that the deprived boy encounters the Feminine in all its aspects and manifestations. However, having never experienced intimate sharing with anyone, Christy does not open up until he is sure of the people where he has landed. Their curiosity about him and his deed, their admiration for him after the secret is out, and their offer of a job, all draw the demurring Christy out and he begins to partcipate in their discussions, expand his story to heroic proportions and appreciate their deference and surprise about himself. Jimmy Farrell's ironic and blasphemous tribute is revealing and makes Christy swell with surprise and triumph, "Bravery's a treasure in a lonesome place, and a lad would kill his father, I'm thinking would face a foxy divil with a pitchpike on the flags of hell." (p. 184). Although, the men contribute their mite, it is the Mayo maidens, with their sure earthy instinct and admiration for heroism, that put Christy on the road to poetical talking, romantic flights, and glorious achievements.

Christy experiences the Feminine in Mayo in a number of ways. In the first instance, his anima values in concrete get constellated on Pegeen Mike, the daughter of a moneyed tavern-keeper, Michael James Flaherty. Pegeen Mike praises him without any reservations or insincerity :

> You should have had great people in your family, I'm thinking, with the little small feet you have, and you with a kind of a quality name, the like of what you'd find on the great powers and potentates of France and Spain. Wasn't I telling, and you a fine, handsome young fellow with a noble brow ?

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> . . . and I've heard all times its' the poets are your like—fine, fiery fellows with great rages when their temper's aroused. (pp. 186-187).

Christy expands "with delight at the first confidential talk he has ever had with a woman" (p. 187). He asks Pegeen plainly if she was a maid. On receiving a reply in the affirmative, he begins to talk freely and frankly. He is emboldened by the admiration she showers on his heroic act and the way she tries to keep him in her house in the teeth of opposition and attempted seductions by members of her own sex. She gives him the quilt made by her, and promises to dissever all connections with Shawn Keogh, her fiance. Christy's immense satisfaction with himself and the glory he has won in Mayo, is obvious from what he mumbles to himself at the end of Act I :

> Well, it's a clean bed and soft with it, and it's great luck and company I've won me in the end of time—two fine women fighting for the likes of me—till I'm thinking this night wasn't I a foolish fellow not to kill my father in the years gone by. (p. 192).

He realises that he has come a long way from childish impotence, sulking adolescence into manhood. The realisation gives further strength to his ego. But the emotions which the ego experiences are those of suspense and wonder. He is naively self-conscious regarding the greatness of his deed, and his own greatness as a powerful hero.

The very next morning he gets to know the mind of Pegeen Mike, when she shooes away the "pack of wild girls" (p. 199) and warns him against "leaguing with the girls" (p. 202). This gives the native Christy an idea about the extent and depth of her love, which she wants to guard in a most jealous and possessive way. She also informs him that she has gone through the newspapers of the past two weeks or three and found that there wasn't a word of the murder (p. 201). Christy is thrilled and enraptured on finding out that she was concerned about him and wanted to keep him near her. He says, "And I'll have your words from this day filling my ears, and that look is come upon you meeting my two eyes, and I watching you around in the sun, or rising your ankles when the night is come." (p. 201).

When the victory at the games gives him a proof of his greatness

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over all others in Mayo, he grabs the first opportunity to propose to Pegeen. A delighted Pegeen marvels at his words and audacity when he says, "I'll have great times if I win the crowning prize I'm seeking now, and that's your promise that you'll wed me in a fortnight, when our banns is called." (p. 217). He plies her into an acceptance of his proposal with prospects of love making in idyllic settings, such as :

> . . . and when the airs is warming, in four months or five, it's then yourself and me should be pacing Neifin in the dews of night, the times sweet smells do be rising, and you'd see a little, shiny, new moon, may be sinking on the hills. . and I squeezing kisses on your puckered lips, till I'd feel a kind of pity for the Lord God in all ages sitting lonesome in His golden chair. (pp. 217-218).

No critic has so far explained how and why this "loomy of Mahon's" who would in the past, run away to hide behind the bushes when he would see a girl in "red petticoat coming swinging over the hill" (p. 206) suddenly changes to become a confident poet-lover-hero. This is attributable to what Jung has named anima—the feminine component in man, contrasexual to the ego.[12] Every man experiences his anima in projection on a woman. When these values of anima get constellated in concrete, then Jung says, the 'she' within a man sets to work. "She intensifies, exaggerates, falsifies and mythologizes all emotional relations . . The resultant fantasies and entanglements are all her doing.[13] In other words, it is the anima of man which gives him the eros-principle and which makes him fall in love with a woman. Anima is also responsible for endowing a man with inflation.[14] Without digressing any further, one could remark that Christy's fantasizing about his love-making in highly poetical terms, his imagining himself as a great lover with his beautiful beloved, comes from the inflation which the anima has given to him. In simpler words, although at the risk of repetition, one could say that Christy's anima now knows that he is a great man, because he has been able to kill a monster-like father, and has been able to prove his worth at the games. The anima, therefore, inflates him to imagine himself no less than a knight who deserves the damsel he has fought for. Joseph Campbell, a Jungian scholar, explains the hero's quest for his anima in the following words :

> The hegemony wrested from the enemy, the freedom won from the

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malice of a monster, the life energy released from the coils of the tyrant Holdfast—is symbolized as a woman. She is the maiden of the innumerable dragon slayings, the bride abducted from the jealous father, the virgin rescued from the unholy lover. She is the "other portion" of the hero [anima] himself—for "each is both" : if his stature is that of a world monarch she is the world, and if he is a warrior she is fame. She is the image of his destiny which he is to release from the prison of enveloping circumstance.[15]

Christy has, likewise, struggled and fought at the games to be able to wean Pegeen away from her affianced lover, Shawn Keogh. Pegeen's avowal of her intentions with becoming coyness and gratitude to the gods who have sent there a hero to become her husband, represent the wish of her hero animus to achieve a syzygy[16] with the Christy's anima, "If that's the truth I'll be burning candles from this out to the miracles of God that have brought you from the south to-day, and I with my gowns bought ready, the way that I can wed you, and not wait at all." (p. 219) Very candidly, she announces to her tipsy father her intention of breaking off with Shawn Keogh and marrying Christy Mahon. She also realises along with Christy that a mysterious power has brought them together—the power generated by the interaction of anima-animus. She says, "Well, the heart's a wonder; and I'am thinking, there won't be our like in Mayo, for gallant lovers, from this hour today." (p. 219)

Among the multivalent anima experiences in Mayo, is also one with Widow Quin. She is experienced in the archetypal modality of the good-bad mother—but on the positive side. Widow Quin is the well-known bad character of Mayo, having killed her husband and buried her children. She is introduced as sent by Father Reilly and Shawn Keogh to protect the honour of an "orphaned girl" (p. 190) from a "bloody-handed murderer," (p. 185), during the night when her father has gone away to the Kate Cassidy's wake. She has been sent in by them to seduce Christy Mahon away to her own lodging because she could be a "wiser comrade for a young lady than a girl" (p. 190) like Pegeen. She steals in along with other girls the next morning to hear the fearful details of his story. Like all Mayo maidens she does her bit of flirting with Chirsty. When she finds him unobliging, she colludes

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with Shawn Keogh in bribing him out of the village. Being possessed of a pragmatic outlook and a sure earthy instinct, she bargains with Shawn Keogh for a handsome gratification in case she succeeded in seducing him into marriage, so that his (Shawns) betrothed was spared for himself. Later, she bargains with Christy over the price of keeping her mouth shut about Old Mahon's visit She is a woman who desires for the best of both or any world.

Although, fun-loving and practical-minded, Widow Quin is the only woman in Mayo who has a sincere love and sympathy for Christy Mahon—a love which is not subject to fluctuations. When Old Mahon appears; Widow Quin, in complicity with Christy, drives him away towards the sea. She keeps the secret of his visit to herself, and thus allows Christy's individuation process to be complete through victory at the games. Later, when Old Mahon reappears, she declares him mad and does her best to avoid Christy's confrontation and deflation at the hands of his father. She muses to herself, prophetically :

> Well, if the worst comes in the end of all, it'll be great game to see there's none to pity him but a widow woman, the like of me, has buried her children and destroyed a man (p. 210).

At the end of the play, when the whole village including Pegeen Mike, joins Old Mahon, in jeering and booing away a Munster liar" (p. 223), it is Widow Quin and Sara Tansey who try to save him from the fury of irate mob. Sara Tansey pulls off one of her petticoats and a shawl for Christy. Widow Quin tries to "fit them on him" (p. 226) and plans to ferry him in a boat out of the village. She lures him with prospects of finding him "finer sweethearts at each waning moon" (p. 225) if he is wise enough to quit Mayo. Widow Quin does her best as a mother-anima to save the child-hero, but fails. Her last words in the play are also prompted by a wish to secure for the hero some kind of safety. She says, "We'll go by the back door to call the doctor, and we'll save him so." (p. 226) Probably, she foresees an attack from the mob, and plans to call in a doctor, to circumvent the consequences of the attack from being fatal. The feminine is thus experienced by Christy Mahon as his best friend and saviour.

Thirdly, the hurrahs and hosannahs of the Mayo maidens, contribute positively to Christy's individuation. The gifts of the Mayo maidens

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parallel the mythic gifts of Magi to Christ. According to one myth, Christ was closer to his women disciples. Moreover, the attempts of the Mayo maidens at disguising him as a girl to enable him to escape, the fury of the mob, parallel the myth of Dionysus who was kept in women's quarters and disguised as a girl in order to keep him from being discovered by the jealous Hera, the wife of Zeus. The details of the Dionysus myth apply to Christy to a great extent because he is also a lunar (rather than a solar) hero—a Dionysus with small feet, a lanky body, and an immense capacity to intoxicate people by firing their starved imaginations. Furthermore, just as Dionysus was worshipped as a god of fertility and life, and esteemed more by women than by men, Christy is likewise the playboy of the Mayo maidens.

By accomplishing the impossible, Christy's ego individuates into a new self. In this process, the feminine represented by the Mayo girls as a whole has played an extremely important role, without doubt. It may be mentioned here that Jung regarded anima as the mediatrix between the ego and the self. Moreover, he maintained that if the ego was arrested by the anima then the growth of the new self could be hindered[17]. True to this requirement Christy assimilates the positive values of the anima namely the confidence and maturity and like Aeneas leaves Dido when an association with her becomes cumbersome. In this respect, he fulfils what Jung requires of a hero—mobility and an unarrested, unhindered growth. Christy on being turned out is not the same Christy who entered Mayo, unsure of his existence in the external collective. Before our eyes, he matures and goes out like Dionysus, like an eternal youth, he would wander over the world, changing shapes, going mad, drinking and living the life of total abandonment, of total nature, and like nature, experiencing the cycles of birth and rebirth. This is implied in the celebrated lines before leaving Mayo :

> Ten thousand blessings upon all that's here, for you've turned me a likely gaffer in the end of all, the way I'll go romancing through a romping lifetime from this hour to the dawning of the Judgement Day (p. 229).

His coming into himself and his capacity to challenge and liberate himself from the clutches of the Shadow Masculine surprises the terrorist

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Father. An undaunted Christy declares :

> Go with you, is it? I will then, like a gallant captain with his heathen slave. Go on now and I'll see you from this day stewing my oatmeal and washing my spuds, for I'm master of all fights from now. *Pushing Mahon.* Go on, I'm saying.

The Feminine is, thus, experienced by Christy in three phases : his anima values are initially projected on Nature and he lives and talks with the objects animate or inanimate. Jung thuoght that the first carrier of a child's anima is his personal mother. Denied that, Christy settles for a transpersonal mother. In the second phase Christy experiences the Feminine as a Terrible Mother. He revolts against the complicity of the Terrible Mother and the Shadow Masculine Father by "killing" Old Mahon. In the third phase, his anima is projected for the first time on women. Among them, Pegeen Mike becomes the carrier of his personal anima, while widow Quin and Mayo maidens represent his transpersonal anima. But when he is turned out, Christy achieves and integrates into his ego another component—the component of mobility on realising that the relationship has become complete and fulfilled. Although, it does not happen of his own volition, but when it does he accepts it, and moves on. Widow Quin once tried to tantalise him with the prospect of finer sweethearts at each waning moon, if he gave up Pegeen. Leaving Pegeen would have meant overcoming the seductions and traps of anima. By accepting the challenge to give up his sweetheart, who no longer loves and wants him, he proves himself a hero, for he foresees the truth in widow Quin's statement.

NOTES AND REFERENCES :

I am indebted to Dr Som P. Sharma, Professor of English, California State University, Fullerton, U.S.A. and Professor & Head of the Department of English, Himachal Pradesh University, Simla, for a stimulating discussion and insights into the various aspects of this article.

1. Norman Podhoretz, "Synge's Playboy : Morality and the Hero", *Essays in Criticism* III (July, 1953), 337-44. Rptd. in *Twentieth Century Interpretations of the Playboy of the Western World : A Collection of Critical Essays, ed.* Thomas R. Whitaker (Englewood Cliffs : Prentice Hall, 1969), p.
2. Una Ellis Fermor, "John Millington Synge", *The Irish Dramatic Movement*, 2nd ed. (London : Methuen & Co., Ltd., 1954), pp. 163-79. Rptd. in a bridged form in *20th Century Interpretations of The Playboy of the Western World* : p. 46.
3. Una Illis Fermor, p. 48.

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4. Patricia M. Spacks, "The Making of the Playboy", *Modern Drama*, IV (December, 1961), 314-23. Rptd. in *Twentieth Century Interpretations of the Playboy the Western World*, p. 78.
5. Individuatin is a Jungian term and refers to maturity which comes after the integration of the four functions, viz. thinking, feeling, intuition and sensation.
6. J. M. Synge, "The Playboy of the Western World" in *The Plays and Poems of J. M. Synge*, ed. with an intro. by T. R. Henn (1907; rpt. London; Metheun, 1963) p. 206. All references to the text are from this edition and have been enclosed in parenthesis where they occur.
7. Shadow Masculine, another Jungian term, refers to the overblown and exaggerated aspects of the Masculine archetype. In the context of its application in this article, it has been used to denote the terrorist ways of Christy's father, on account of which he remained constantly under a state of fear and helplessness. Shadow Masculine also came in his way of any anima experience, values of the heart, relationship through eros, agape and participation mystique. Shadow Masculine also injured the development of his ego—making him a perpetual victim circumstantially and environmentally.
8. Walt Whitman, "A Noiseless Patient Spider," *A Pocket Book of Modern Verse: English and American Poetry of The Last Hundred Years From Walt Whitman to Dylan Thomas*, ed. Oscar Williams (New York : Washington Square Press, Inc. 1966), p. 40.
9. Syzygy has been seen by Jung as the motif where the cosmogonic pair of opposites are always found in pairs. He writes, "Syzygy hypothesis, therefore, stems from the idea that an emotionally charged content is lying ready in the unconscious and springs into projection at a certain moment. This content is the syzygy motif and it expresses the fact that a masculine element is always paired with a feminine one". He adds, later, that syzygies signify, "the paired opposites, where the One is never separated from the Other, its antithesis". Please see C. G. Jung, *The Archetypes and the Collective Unconscious*, Vol. 9, Part I, *Collected Works of C. G. Jung*, Bollingen Series, XX, trans. R.F.C. Null, 2nd ed. (1959; rpt. Princeton : Princeton Univ. Press, 1971), p. 65 and 106.
10. Erich Neuman, *The Great Mother : An Analysis of the Archetype, trans.* Ralph Manheim, Bollingen Series, XLVII (1955; Princeton : Princeton Univ. Press, 1974) p. 168. Neumann writes, "This motif of the *vagina dentata* teeth in the vagina, which do not allow the foetus to grow is most distinct in the mythology of the North American Indians. In the mythology of other Indian tribes a meat-eating fish inhabits the vagina of the Terrible Mother; the hero is the man who overcomes the Terrible Mother, breaks the teeth out of her vagina, and so makes her into a woman."
11. Erich Neumann, *The Great Mother*, p. 158.
12. It may sound paradoxical to suggest that man is not wholly man nor woman wholly woman, yet the traits of one sex are found in the other. Jung explains it biologicatly (in Vol. 9, Part I, referred above, p. 28), that either sex is inhabited by the opposite sex to a point for it is simply the greater number of masculine genes that tips the scales in favour of masculinity. The smaller number of feminine genes seem to form a feminine character, which remains in the unconscious

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because of its subordinate position. This unconscious component, contrasexual to the male ego, is a man's anima. For a simple and lucid discussion please see, Frieda Fordham *An Introduction to Jung's Psychology* (1953; Harmondsworth : Penguins, 1959), pp. 52-55.

13. C. G. Jung, *The Archetypes and the Collective Unconscious*, Vol. 9, i, pp. 70-71.
14. Edward Edinger, "The Inflated Ego," *Ego and Archetype : Individuation and the Religious Functions of the Psyche* (Baltimore : Penguins, 1973), pp. 3-36. Inflation, is defined by Edinger as, " . . .the attitude and the State which accompanies the identification of the ego with the Self. It is a state in which something small (the ego) has arrogated to itself the qualities of something larger (the Self) and hence is blown up beyond the limits of its proper size." (p. 7).
15. Joseph Campbell, *The Hero With a Thousand Faces*, Bollingen Series XVII (1949 ; Princeton : Princeton Univ. Press, 1973), p. 342.
16. Animus is the counterpart of anima, a d refers to the masculine component in the unconscious of a woman, contrasexual to the ego.
17. E. C. Whitmont, *The Symbolic Quest Basic : Concepts of Analytical Psychology* (1969 ; New York : Harper and Colophon, 1973), pp. 185-200.

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SECTION-II

Psychology

1. Jitendra Mohan .. Creative Personality : A Study of Poets

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CREATIVE PERSONALITY : A STUDY OF POETS

Jitendra Mohan

Creative person is a myth, a mystery, a puzzle, a deviant, an angel, a devil, a sage, a revolutionary, a mad man from different considerations but certainly a pulsating human. And the creative act is a free and independent force, immanently inherent in a person—a personality. According to Berdyaev (1962) creativity is an original act of personality. This is the precise focus of present attempt at understanding creativity through study of the poet.

Freud had described creativity as a product of psychodynamic phenomenon manifested in form of day-dreams or child play. Some cognitive theorists, Wertheimer, Walles & Dashiell had considered creativity to be a process of Gestalt reconstructions. Gamble and Guilford regarded creativity as a product of cognitive operations, either a unitary or multi factor trait; Rogers and Maslow explained the act of creation as a product of the effort of the organism to self-actualize. None of these has been adequate for the understanding of the complicated creative act. An all encompassing model, which includes the cognitive, affective and psychomotor aspects of the human organism in the complicated process of generating new ideas to solve problems is suggested by Akinboye (1978). The behavioral explanation derives from the principal that creative behaviour is a product of the interaction between the individual and his environment. The stimulus-organism-response model lays great emphasis on the individual, the person, the creating organism itself. The focus of the present work will be on the creative person in an attempt to understand creativity.

A few of the remarkable studies and surveys of research of creative persons have definitely shown way to the present investigator.

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Zilborg, a well know psychiatrist, while discussing the psychology of the creative personality states that one of the outstanding characteristics of the creative individual is that the human personality is unique and indivisible. Therefore, cannot be split into parts. Whatever is done by the artist he does not know in the beginning as it lies in the deepest recesses of his soul and is preeminently and primarily unconscious. His creativity is spontaneous and not cerebrated. Unrelated to the I. Q. or ability the artist may show utter lack of awareness about his own work and other 'so called' important things of life. He may appear as boastful, self-centered, preoccupied with his own petty little problems and very sensitive and inwardly humble. Diversity and adversity feed the spirit of their creative life. Artists cannot be standardized as creativity like values cannot be decided by a majority vote. Still categorizing, measuring and discovering them can be seriously attempted. It takes a long time and great effort for a creative person to obsectivise his own creation and understand it with emotionality. Any-civilization which makes people perfectly happy and condemns difference destroys the creativity of its members. Leaving creative people alone and letting them bring out something from deep within can assure creativity in true sense. (Smith, 1959)

A great scholar and scientist of creativity Barron (1968) reported a remarkable study of 56 professional writers and 10 student writers. Five major characteristics of these writers were found to be a high degree of intellectual capacity, had genuine value for intellectual and cognitive matters, valued own independence and autonomy, had verbal fluency with capacity to express ideas well and enjoyed aesthetic impressions and are aesthetically reactive. In addition he found writers to be productive, concerned with philosophical problems, had high aspiration level and wide range of interests, they were used to thinking in unusual and unconventional manner, the writers were found to be interesting and arresting persons straightforward, forthright and candid in dealing with others, and they were found to behave in an ethically consistent manner. Psychometrically too the poets were found to be higher than the normal groups on intelligence, motivation, stylistic preference for complexity, asymmetry and the challenge of disorder; independent of judgement, and high on originality and flexibility. On Minnesotta Multiphasic Personality Inventory and California Psychological Inventory these writers were found to be superior to the general population in

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social presence, self acceptance, capacity for social status, psychological-mindedness and achievement through independence but score low on sense of well-being, self control and desire to make a good impression. They were found to be more introverted than extraverted, more feeling than thinking and more intuitive than oriented to sense experience. However, Barron concluded that creative writers were persons whose dedication is to nothing less than a quest for ultimate meanings.

Dellas & Gaier (1970) within the cognitive and personalogical investigative orientations mentions five parameters of creativity as they affect the individual : (a) intellectual factors and cognitive styles associated with creativity, (b) creativity as related/unrelated to intelligence, (c) personality aspects of creativity, (d) the potential creative and (e) motivational characteristics associated with creativity. Despite differences in age, cultural background, area of operation or eminence a particular constellation of psychological traits emerges consistently in the creative individual and forms a recognizable scheme of the creative personality. This schema indicates that creative persons are distinguished more by interests, attitudes and drives than by intellectual abilities. The cognitive capacities that appear to be frequently associated with the creative are, an above-average intelligence and the affective use of this intelligence, the ability to produce unusual and appropriate ideas, an exceptional retention and more ready availability of life experiences, ideational fluency and the ability to synthesize remote or disparate ideas, discriminative observation and a general cognitive flexibility. In the realm of personality a clearly differentiating factor that characterizes the creative is the relative absence of impulse and imagery control by means of repression. This relative lack of self-defensiveness seems to accord to the creative fuller access to his conscious and unconscious experiences and therefore a greater capacity to combine dissociated items. The openness to internal and external stimuli is manifested in a predisposition to allow into perceptual system complexity, disorder and imbalance for the satisfaction and challenge of achieving an idiosyncratic order. The creative males do not deny feminine side of their nature, which leads to wider interests, a greater openness to emotions and feelings, a greater aesthetic sensitivity and self-awareness.

Although the creative appears to be subject to considerable psychic

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turbulence, empirical evidence has shown no basis for a significant and demonstrated relationship between psychopathology and creativity. Rather, it has been demonstrated that the creative individual is possessed of superior ego strength and a positive constructive way of reacting to problems. Intuitiveness (searching deeper meanings) also comes through as a hallmark of the creative person.

Independence in attitudes and social behaviour emerges with striking consistency as relevant to creativity. Possessed of an individualistic rather than a social orientation, the creative is not concerned with social activities, nor pre-occupied with the opinion others have of him. He appears to be freer to be himself, to realize his own potentialities and more fully functioning person. He appears to have a strong sense of identity and self-acceptance, knowing who he is and what he wants to achieve. Creative person has a high regard for the values of both truth and beauty.

Though the evidence can hardly be called overwhelming, it does seem to indicate that the creator is endowed with strong, intrinsic motivation, involving a degree of resoluteness and egotism that sustains him in his work. Indifferent to the fear of making mistakes, to social disapproval and to the anxiety of separateness, he seems endowed with a sense of destiny, an unshakable belief in the worth and validity of his efforts that could help override frustrations and obstacles. Dellas & Gaier (1970) conclude that the roots of creativity do not seem to lie in convergent or divergent thinking, as suggested by Hudson (1966) but in the personality and motivational aspects of character.

Quite recently Kaltsounis (1976) studied personality traits associated with originality and elaboration among 196 college undergraduates. Typical of the creative person it was found that both high on originality and elaboration were self-confident in matching talents against others, willing to take risks, had desire to excel enjoy challenging tasks disliked doing this in a prescribed way, related ideas, showed inter art in the humorous and beautiful aspects of experiences, produced new formulae/products, were resourceful and versatile, possessed organizational ability, intellectual curiosity, imagination, preference for adventure over routine, could work for long periods without getting tired and had ability to produce stories, and were open to ideas

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of others in bringing about changes in procedures and organizations, liked reconstruction, and criticized others. Kaltsounis (1976) further found in a study of 245 children that above average group in ability scored higher on fluency and flexibility (creativity) than low and average groups. He again reported birth order (second) as a correlate of creativity among siblings (1978). Kirton (1978) reported insignificant differences among adaptors and innovators on levels of creativity.

In a systematic appraisal of creative behaviour. Schubert and Biondi (1977) pointed out that seemingly apparent similarity between creative people and mentally ill is superficial and unfounded. They, rather, indicated that distortion of adjustment to life brings, about a distortion and decrease of the individual's creative capacity. This led to a survey of non-psychoanalytical literature which indicated the following to be descriptive of creative individuals :

(1) Self-assertive, dominant, self-sufficient, (2) less inhibited, less formal, less conventional, (3) persistent, self-disciplined, high energy output (4) independent and autonomous, (5) constructively critical (6) widely informed, wide ranging interests, (7) open to feelings and emotions, (8) having aesthetic values, (9) low economic values, poor businessman, (10) free expression of feminine interests and lack of masculine aggressiveness, (11) relatively little interest in interpersonal relationships, and (12) emotional instability but capable of using their instability effectively.

A critical appraisal of the research work with specific personality traits of creative people revealed that the creatives are less conventional than noncreatives. However, there was no conclusive evidence to the effect that the introverts when creative are more creative than extraverts when they are creative. Creative people invariably have high self esteem but suffered from depressive mood states. Anxiety has not been fully recognized as a correlate of creativity. Of course their dominant, self-assertive and confident style was evident irrespective of the sex and age of the creative persons. They tend to show persistence and self-discipline though their inner conflicts and turbulence sometimes takes the form of loneliness and aloofness hinting at lack of social adjustment.

Present Study

Personality is one of the basic fields of Psychology. It is recognized as a unique pattern of traits which characterizest he individual. It is

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extemely complex and is comprised of distinguishable and measurable dimensions. Eysenck (1947) defined personality as the more or less stable and enduring organization of a person's character, temperament, intellect and physique which determines his unique adjustment to the environment. Eysenck postulates four dimensions of personality, i.e., Introversion/Extraversion, Neuroticism/Stability, Psychoticism and Intelligence. These are virtually independent of each other. Eysenck defined human conducted as not specific but as present generality which leads to different levels of organization of personality structure which must be hierarchical. Traits are consistent habits of behaviour and they grow out of the four main dimensions of personality. The specific factors grow out of habitual responses, which are behavioural acts and they recur in similar circumstances and thus could be used with a greater degree of accuracy to assess the personality.

Eysenck uses different inventories for measuring different dimensions of personality. Eysenck personality Inventory (Eysenck & Eysenck, 1964) measures 2 major dimensions and in addition provides a social desirability check with 57 item questionnaire. Neuroticism indicates emotional lability and over-responsiveness. Neurophysiologically, neuroticism is associated with autonomic drive. A tendency towards anxiety, instability, unadaptability, lack of concentration, self-consciousness, physical discomfort and a proneness to break down under stress are generally correlated with high scores on neuroticism. Extraversion, the second major dimension, is based on properties of central nervous system. It refers to general arousability, social involvement, life style, aggressiveness and conditionability. An introvert conditions better than extraverts and has more self control also. The poets were asked to respond by encircling yes or no in front of the 57 items included in the inventory without missing any item. Self-perception is a person's image about his own self, his beliefs, feelings, attitudes, fears and hopes. It is a reflection of individual's conscious and/or unconscious efforts to behave in those real or imagined ways demanded by his immediate and/or most important social group. It is an interaction of an individual with the surrounding outer world. James (1902) defined self perception as the sum total of all that he can call his own. It is, Freud's Ego, Jung's Mid Point of Personality Adler's life style and Hilgard's self-concept. Self perception of an individual tends to be influenced by the social environment, adjustment and satisfaction. Behaviour and self

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perception mutually influence each other. Self, therefore, is more or less a part of total personality of an individual. And a study of perception of self, according to Merenda and others (1963) provides an important key to understand the multitude of behavioural events displayed by the individual.

Activity Vector Analysis (AVA) is self concept personality assessment instrument (Clarke, 1963), which is intended to indicate how a person typically acts and feels and to determine the type of activities he likes. Personality theory by Clarke and Martson (1928) further prove that all human behaviour can mainly be described in terms of four areas (Vectors)—Aggressiveness, Sociability, Emotional Stability and Social Adaptability. Social Intelligence and measures of Psychic Energy are two other factors. These are measured through an adjective check list consisting of 84 items, requiring the subject to check only those which seem applicable. All the poets were asked to check only those adjective which they considered applicable to them.

Earlier studies, with these instruments only had revealed that I.A.S. Officers were introverted and stable, police officers were more extraverted but equally stable, bank Officers were extraverted and high on neuroticism like the young MBAs, and the army officers were found to the slightly extraverted but extremely stable (Mohan & Associates 1977, 1980).

The measurement of other aspects of the behaviour was accomplished through measurable responses of an individual including perceptual/ cognitive orientations towards specific events, issues, issues, problems, objects and individuals. This procedure was adopted to record a wholesome biodata and behavioural responses of the poets included in the present study.

Findings & Conclusions

In the present study 25 poets (including 5 women poets) voluntarily responded to Eysenck Personality Inventory, Activity Vector Analysis, and a detailed Questionnaire regarding their biodata and attitudes towards some important social, political and educational issues, their sources of inspiration, ambitions, creative process and achievements. Their age range was from 18 to 57 yrs with 34 yrs as mean age. All the female poets were unmarried, 7 out of 20 male poets were unmarried.

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Those who were not married were younger. A majority of them scored very high on extraversion and the remaining (8) scored very low on extraversion, implying thereby that these creative persons were on the extreme points of the dimension of extraversion (i.e., highly extraverted or highly introverted) when compared with norms of the general population. With the exception of only 2 all of them scored very high on Neuroticism, clearly indicating their extreme emotional nature, highly moody style of responsiveness. This indicated that these poets were very volatile, dynamic and high on drive with great chances of being hypersensitive and vulnerable under emotional strain. Seemingly, this was their source of vitality. These poets were essentially very communication conscious people. But when asked to state something about themselves they would go into a shell of silence and withdrawal. Their reluctance only indicated their shyness and an attempt to protect their privacy. Each one of them said their creation speaks for them and nothing could introduce them better than their writings. This pattern of preserving privacy and individuality coincides with their sensitive personality. May be they are protecting themselves by not communicating verbally about themselves. Their self perception indicates a very strong sense of self-esteem and self-appreciation without having shallow psychoanalytical-narcissistic-nameplating it indicated their self love. Clearly they regarded themselves as mature, bold, direct, considerate, charming, accommodating, talented and self-conscious. They never perceived themselves as stubborn and easygoing though generally felt themselves as inspiring, bright and interesting.

Their ambition centered around creative and intellectual attainments only. Most of them wanted to be on top in their areas—as poets, playwrights, teachers and good persons. Their favourite authors who influenced them, were Brecht, Neruda, Sartre, Tolstoy, Iqbal, Farid, Nirala, & Lawrence. Some of them considered their own writings as their favourites.

In enumerating achievements, their own creative writings, friendly relations, and political success were mentioned. However, for them concept of greatness was absurd. They sought inspiration from life in general, beautiful people and things, struggle, writings of others, political ideology, patriotism, their mothers and themselves. A few of them reported unhappy conjugal life, love affairs, quarrels and ever-changing sources of inspiration for writing.

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A very interesting piece of information was volunteered by these creative individuals about drug abuse. Majority of them reported having smoked cigarettes. Almost all the women poets left this question unanswered. Probably, the stigma (religious and otherwise) attached to addiction affected their underplayed response.

Their political awareness was sharp and pointed as indicated by learnings towards Marxism or some other political ideology. Their commitment was expressed but each one of them had greater consideration for the weaker, suffering and poorer sections of society. Inspite of the fact that their own socio-economic status was above average still poverty was a great point of consideration for them.

Their attitude towards sex was rather conventional. A majority of them disapproved free sex under any circumstance. All except one disapproved homosexuality. Only a few approved extramaital relations but for both husband as well as wife. Perhaps only to minimise the burden of guilt by at least theoretically approving equal opportunity to both the marital partners ! However all of them approved of birth control as a measure to combat the enormous problem of population growth in India. These poets were equally divided on the issue of financial support by state to the creative writers. But the most clear and emphatic response was their unanimous denunciation of present educational system, which in their opinion, was most unsuited to the needs of people. Generally, they preferred slow progress under democracy than fast development under dictatorship. They regarded themselves, their over-sensitiveness, poverty, realization of dreams and mobility to adjust to social demands as their greatest problems in life.

Their creative process was indicated in terms of sudden and spontaneous urge to do something, sense of restlessness before writing and a relief and satisfaction after that, some unknown and mysterious surge and extremely involved and emotionally engrossing activity. But a large number of them were non-communicative about this, probably due to the fact that they could not visualize it objectively and could not dissociate the creative person from process and product. These poets appeared to be self-respecting, inwardly lonely, highly sensitive, on the extremities of arousal dimension and showed balanced socio-political awareness.

Admittedly, and generalizations and emphatic conclusions could at best be relative, tentative and operational. The creative person being

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a very complex phenomenon cannot be thoroughly probed. More so when the individuals, involved are poets, who can express their responses in cushioned and lyrical styles. However, one certainly wishes to continue the 'exploration journey' with cooperation of the poets so that the creative behaviour is better understood, appreciated, identified and fostered.

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SECTION-III

Ancient Indian History, Culture and Archaeology

Devendra Handa .. Sculptures from Punjab

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SCULPTURES FROM PUNJAB

DEVENDRA HANDA

Punjab—The traditional land of the five rivers but much constricted spatially now—has been, with its fertile plains, the playground of man from early times. It was here that one of the earliest civilization known to history flourished. Punjab has stood as a sentinel of India and has been the venue of many an attack and fierce battle from the earliest times. The Aryans, Persians, Greeks, Scythians, Parthians, Kushanas, Hunas, and lately the Muslims have been fighting many a decisive battle in its plains and hills. The ravages of time and clime, occasional battles and some of the iconoclastic conquerors account for the dearth of ancient monuments and sculptures in the region. Archaeological explorations and excavations and some chance discoveries, however, have brought to light quite a few interesting sculptures and produce a ray of hope for future endeavours too.

Strangely enough excavations at Rupnagar (Ropar), Kotla Nihang Khan, Bara and Sanghol have not yielded any sculptures, not even the terracotta Mother Goddess or any other human or animal figurines commonly found from other Harappan sites. A crudely executed broken bust of a terracotta Mother Goddess recovered by the author from the ancient mound of Hathur near Jagraon (district Ludhiana) remains indeterminate chronologically in the absence of stratigraphical context. The earliest sculptural evidence, however, comes from the Mauryan strata at Ropar which have yielded a fragmentary stone disc having typical Mauryan polish, minutely carved with figures and motifs associated with the cult of the goddess of fertility.[1] It is reminiscent of the fine workmanship in the art tradition at Ropar. Slightly late in date are two very exquisitely carved plaques recovered from the stupa area at Sanghol.[2] They seem to represent scenes from some Jataka stories and form the earliest archaeological evidence of the prevalence of Buddhism in the Punjab. Carvings in relief, they show bold figures with beautiful Mauryan coiffures, habiliments and ornaments. Pleasing composition, free flow of lines, rhythmic grace, refined finishing and delicacy of the chisel work are some of the characteristic features of these reliefs.

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Sanghol may have originally been known as Sanghapura. It seems to have continued as a centre of Buddhism to the Kushan period when the town was fortified and a beautiful stupa was built here. That a Buddhist stupa existed at the place during the third-second century B.C. also is indicated by the above-mentioned plaques.

Sunga terracotta figurines with very elaborate coiffures, dressed in a tunic or nude to the waist, and with a *dhoti* or skirt of diaphanous muslin, have been recovered from Ropar, Sanghol etc. The small but stout male Yaksha figures with cherubic expression, a broken female figurine with elaborate head-dress and a *mithuna* figure with profuse jewellery, coiffure and the prominent mount of Venus in apparent nudity, are the typical Sunga figurines from Ropar.[3] They are in perfect harmony with the general style of the period. Amongst the large number of terracotta figurines, both human and animal, belonging to the period from second century B.C. to early first century A.D. recovered from Sanghol, a Yaksha and a female head are worthy of note[4]. Slightly later in date from this site is a standing figure of a Jaina tirthankara in low relief.[5]

Interesting, however, is a small Kushan terracotta figurine obtained by the author from Sunet near Ludhiana. It is the head of a warrior having a conical hat, typical of warriors during the Kushan period. It is an interesting piece because of its alien ethnic features—long contemplating eyes, pointed nose, protruding upper lip, long drawn up muscles of the cheeks, long drawn mouth, receding chin etc. Probably the Kushans had stationed their garrison at Sunet to fight against the Yaudheyas and other tribes and it was from amongst the Kushan forces that similar faces could be noticed commonly.[6] A terracotta head with foreign ethnic features and a terracotta bust of a Kushan warrior with typical conical hat found from Shambhu[7] on the right bank of the Ghaggar near the Sher Shah Suri Marg also indicate that this site too was a Kushan stronghold.

A Buddha head and a seated figures of Buddha in *abhaya* posture, both in spotted red sandstone, belonging respectively to the Kushan and the Mathura School of early Gupta period acquaint us of the popularity of Buddhism at Sanghol.[8] The terracotta seated figure of a lady playing on lyre, recovered from Ropar,[9] also belongs to this period and is reminiscent of Samudragupta's figure in likewise position on his coins. Noteworthy amongst the terracottas of Sanghol are the figurines of Ganesa, male and female heads, a dancing female, a male

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on a lion, a romantic couple and a broken Mahishamardini piece showing a mass of frizzled locks of hair falling on the shoulders.[10] Sunet has also yielded an exquisite terracotta Yakshi figure ascribable to the Gupta period.[11] The discovery of a small broken female head from Zahura near Tanda Urmur in district Hoshiarpur also furnishes the evidence of the prevalence of Gupta art tradition in the area.[12] Amongst a few post-Gupta pieces of the region mention must be made of a sandstone sculpture of Buddha in *dharmachakrapravartana-mudrā* from Zahura which indicates the prevalence of Buddhism in the region to late Gupta period.[13] The sculptures of the Gupta period in Punjab bear stylistic congruency with the Gupta art tradition of the country. There is, however, no doubt that they were produced at the places of their provenance which must have been important centres of art, commerce and administration. The meagre number of the Gupta sculptures, however, defies attempts to bring out their characteristic regional peculiarities. A Surya image is now under worship in an improvised tenement at Sunam. It is datable to the early medieval period. A fly-whisker of the Pratihara period is also known from Sunam.

The most brilliant florescene of plastic art, however, is seen at Dholbaha, about 30 kilometers to the north-west of Hoshiarpur, where "The idyllic setting of the valley caught the imagination of some affluent iconolatory"[14] Plinths, sculptures, friezes, architectural pieces, *amalakas* etc. have been found scattered over an area of nearly four square miles here. Hundreds of sculptures and carved pieces belonging to the early medieval period have been recovered. They are displayed at a site-museum and in the Archaeological Museum, Sadhu Ashram, Hoshiarpur. Of equisite beauty and elegance amongst them are a Vishnu head with high *Kiritamukuta*, reclining Ganesa, Surya, Karttikeya, Uma-Mahesuvara and Mahishamardini.[15] Particularly mentionable is a gigantic multi-armed Mahishamardini figure, still under worship in a temple at Dholbaha. This icon is one of the master-pieces of the medieval sculptural art of the Punjab. Another eight-armed eighth century icon of Mahishamardini holding a discus, a sword, a bowl and the hair of Mahisha's companion in the right hands and a shield and the neck of anthropomorphic demon emanating from buffalo's body in the left hands (other two broken), trampling gracefully the back of the buffalo is worthy of note. Other significant sculptures include Vishnu, Siva-Parvati, Ganesa, Durga, river-goddess Yamuna, Sarvatobhadra Jina figure, divine, semi-divine and mythical figures

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and architectural pieces—mostly in sandstone but sometimes in granite also. Unpublished still is a broken but beautiful medieval Visvarupa image of Vishnu from Dholbaha showing a demoniac (Kapila ?) figure superposed over the central human face of Vaikuntha form of Vishnu, bearing an exquisite *Kirita-Mukuta* and having a lion face on the proper right and boar face on proper left with a multitude of deities carved on the round halo.[16] Some unfinished figures exhumed at the site indicate that sculptures were locally carved and that Dholbaha was an important centre of sculptural art.

An early medieval terracotta mould of Durga has been found from Ajadam near Hoshiarpur.[17] It betrays influence from the hilly region of Himachal Pradesh. Another terracotta mould of Mahishamardini, datable to *circa* tenth-eleventh century A.D., comes from Hawara near Sanghol. Of unusual interest, however, are the two icons of Mahishamardini from Zahura wherein the goddess has been shown as thrusting a trident into the body of the Buffalo from whose decapitated trunk the demon comes out in anthropomorphic form. Of the two, the bigger icon shows the ten-armed goddess holding a peacock besides the usual attributes wearing ear-rings, necklace and a turretted crown. More interesting, however, are the three faces of the deity—a central female face, a boar-face on the left and a lion-face on the right. The smaller six-armed sculpture has, besides, the central female face, the elephantine proboscis on the left while the other face on the right is worn out beyond recognition. Though deplorably damaged, yet these sculptures show much animation and must have been beautiful specimens of medieval art of Punjab when in good state of preservation. Even in their mutilated condition these are unique examples of Indian plastic art.[18] They seem to have been inspired by the art of the hilly regions of Himachal Pradesh and Kashmir. A Mahishamardini sandstone figure of the Pratihara idiom has, among others, been recovered from Sirhind. Wearing a crown, ear-rings, necklet, necklace, armlets and an *Uttariya* (or *Vaijayanti*) it holds a sword, a discus and a bow in the right hands. Other hands are broken. On the preserved portion of the gloriole wreath-bearing *vidyadharas* are visible on the right hand side. Surya seated gracefully in a medallion on an architectural piece is also known from this site.

A beautiful 8th-9th century slab from Sanaur (District Ludhiana) showing youthful Kubera wearing *ekavali*, seated in *sukhasana* in a miniature pillared niche, holding a cup in the right hand and a mongoose in the left, with partially visible *makara-mukha* on the left suggests it to

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be the right hand side slab of some bigger sculpture. Stylistically, it is a typical Pratihara piece. Some Pratihara sculptures including Seshasayi Vishṇu, carved pillars and fragmentary pieces are known from Ghuram (district Patiala) also.

Janer, a small village perched on the top of a large mound near Moga, has yielded two Vishnu sculptures. A small broken ninth century piece, now with a local denizen, is quite worn out. The other three feet high red sandstone image is installed in a temple and is under worship now.[19] The deity is standing in *samapada-sthanaka* pose, having a beautiful eight petalled effulgent halo capped by a stele showing *vidyadharas* and a tortoise and fish, probably reminiscent of the Kurma and Matsya incarnation of Vishnu. The conventional stiffness, rigidity and lifeless repetitiveness, meticulous details, over elaboration, heavy ornamentation and habiliments, cumbersome and crowdy composition and the langorous movement of this rather squat figure of *circa* twelfth century A.D. seems to be the result of regional development which is confirmed by the discovery of a similar figure from Velore near Ferozepur.[20] A mechanical grace, elegance and perfection, however, are quite implicit and as such, it is one of the finest and most interesting medieval sculptures of the region found so far. Janer has also yielded early medieval terracotta goddess and a winged horse.

Medieval Vishnu sculptures are known from a number of sites in the Punjab. Sarai Nanga in district Faridkot; Nolas in tahsil Rajpura, district Patiala; Sanghol in district Ludhiana; Majhor in district Jullundur; Hawara, Shahpur, Kharar and Mundi Kharar in district Ropar have yielded Vishṇu sculptures or parts thereof. The piece from Sarai Nanga is the pedestal of a Vishnu image (23 × 15cm) while the one from Nolas is the right hand side portion of the Vishnu sculpture above *Chakra*. It shows a part of the *makara-torana* and the stele having Brahma in *sukhasana*, holding a laddle and a book in the upper and a rosary and water-vessel in the lower right and left hands respectively. Left hand side parts of Vishṇu padestals are known from Sanghol[21] and Hawara. The former shows a mutilated *Chakra-purusha*, a female with a beautiful *dhammila* coiffure in the centre and Garuda in human form (head broken) holding a serpent in the left hand. The right hand was probably held over the head in salutation, but it is completely gone. Stylistically it can be placed in *circa* ninth century A.D. The piece from Hawara is slightly later in date. Majhor has yielded an exquisitely carved bust of Vishnu, Brahma-Sarasvati seated on swan, a Jaina tirthankara sitting in *padmasana* on a lotus seat and a

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broken part of Uma (—) Mahesvara figure. Another broken head from Majhor indicates the existence of a beautiful Vishnu image and probably a temple also at the site during the eleventh century A.D. A sandstone bust of Vishnu (15×11cm) from Shahpur in tehsil Kharar (district Ropar) has a three stringed necklace and a sacred thread. A lozenge-shaped Srivatsa symbol is also visible on the chest.[22]

Kharar and Mundi Kharar have yielded dozens of stone sculptures, mostly broken.[23] A small sandstone piece (22×19 cm) from Mundi Kharar, represents the feet of a deity, probably Vishnu, wearing beautiful anklets, standing on a petalled lotus borne by a sea-nymph (?). Another exquisitely carved piece forms part of the *torana* of a Vishnu figure showing *Vidyadharas*. A female figure in beautiful *tribhanga* pose is shown standing on a lotus coming out of the mouth of a *makara* on the right extremity. Attached to it is a stele showing Brahma holding a laddle and a book in the upper right and left hands, the lower right hand placed on the knee and the proper left broken. The deity wears *jata-mukuta*, ear-ornaments, *ekavali* sacred thread, *vanamala* and lower garments, and is seated in *sukhasana*. The auriole behind the head is mutilated. Another sandstone broken image measuring 35×14 cm. probably represented an anthropomorphic Varaha figure as is indicated by the *alidha* pose and the *vanamala*.

Another red sandstone piece (13×18 cm.) seems to be a part of Vishnu sculpture. In a stele on the left hand side of it is shown three-faced Brahma wearing *jata-mukuta*, necklace, ear-ornaments, armlets, wristlets and the sacred thread. He holds a *sruk*, a water-vessel and a long (*sakti*)-like object (broken) in his hands, one of which is shown as held in the *vyakhyana-mudra* near the chest. The deity, slightly potbellied, is seated in *yogasana* (? legs broken). A circular curve on the proper left shows probably the auriole of the main figure. *Makara-mukha* on the left with lotus issuing forth from it and surmounted by a small damaged figure facing towards Brahma is indicative of the minute care of the sculptor. Part of an auriole with a miniature figure of Brahma on a lotus (12×9 cm.), another mutilated three-faced figure of Brahma with his vehicle on the pedestal (20×12 cm.), a *sankha* placed horizontally over a human head, discus with two fingers, beautifully carved pedestal portions showing Vishnu's *ayudha-purushas* etc. found from Kharar are the evidence of the popularity of Vishnu worship in the area. The head of a *Vaikuntha-murti* already published is also

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important.[24] More interesting, however, is an almost complete *Vaikuntha-murti* now under worship in the Siva Temple (also known as Moriwala Mandir and Dera Baba Dhyan Dass).[25] Though not in a very good state of preservation and disfigured by a coating of grease and vermilion, yet it preserves its basic features. Besides the central human face with a *Kirita-mukuta*, Boar and Lion faces are shown on the left and right. The god holds a conch in the upper left hand, the upper right hand is broken. Proper right and left hands are placed over what seem to be the *ayudhapurushas—Gadadevi* and *Chakrapurusha* respectively. On the sides are panels depicting the incarnations of Vishnu. Of these Matsya, Kurma, Varaha and Vamana from bottom upwards on the right hand side and Rama, Narasimha, Kalki etc. on the left hand side are discernible.

A much damaged Mahishamardini figure has also been obtained from Kharar[26] besides a miniature Jina figure in *padmasana* on the lotus flower with a small mutilated figure in *Kayotsarga* to its left (11 × 10 c.m.) and a marble headless Buddha in *bhumisparsa-mudra* (15 × 12 c.m.).[27] The latter appears to be a late medieval piece, but is important from the view point of the prevalence of Buddhism in the area in such a late period. In all probability Kharar was an important religious centre of Hinduism and Jainism and probably of Buddhism also in the medieval period.

Rajini Devi, known after a late medieval temple on an ancient mound, located about 12km. south (—) east of Hoshiarpur, has yielded some stone sculptures of which a broken piece—the pedestal of a sculpture depicting a dancing figure, is noteworthy. The extant heavy feet wearing anklets, carved stylistically, and the dwarfish male figure playing on a *mridanga* on the right indicate that the missing figure must have been that of a corpulent male deity like Ganesa.[28] The motif of dancing Ganesa (Nritta—Ganapati) has been a very popular theme in Indian iconography in all periods. The small animal in the said piece, having a long thick tail, long ears and longish prognathism seems to represent, in all probability, the mouse (*Mushaka*), the mount of the god Ganesa. The extant piece measures 17 × 12cm. and is ascribable to circa eleventh century A.D.[29]

Mention must be made here of a small Surya image recovered from Singh-Bhagwantpur, 9 km. south of Ropar.[30] The god wears a *kirita-mukuta* and an *avyanga* and holds the stalks of lotuses in his two hands. The

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figure is a typical Pratihara example and is broken below the knees. The acolytes Danda and Pingala, however are preserved partially. They wear the typical North Indian dress and hold a long sceptre and pen and inkpot respectively. A plaque representing Surya with lotuses in two hands was recovered from the old mound of Bassi Gujaran near Chamkaur in district Ropar. It is ascribable to late medieval period.[31]

Sir Alexander Cunningham had referred to a Vishnu image at Chine near Amritsar,[32] about a century back, but nothing more is known about that now. Similarly, two fragments of sandstone sculptures—the body of a male and the knee of a squatting figure—noticed by him at Sunet[33] are no more traceable. The sculptured stones found about Jullundur, referred to by Cunningham,[34] are also lost now.

A Harihara image from Baloor Kalan in district Ferozepur, ascribable to circa ninth century A.D. still remains the solitary example of the deity. Some Jaina images, however, have come to light from the region recently. A headless image of the first Jaina pontiff Adinatha in *Kayotsarga* posture with the cognizance, the bull, carved on the pedestal, and a few other broken Jaina icons obtained from Kalyan near Patiala indicate that Jainism flourished there during the eleventh-twelfth century A.D. An eleventh century icon of Mahavira has been recovered from Khizrabad near Kurali in district Ropar. More important, however, are the marble Jaina images discovered accidentaly sometime back from Bhatinda.[35] One of these shows the Jina in *padmasana* with the edge of an *urdhva—vastra* on the right shoulder. The fold of the lower garment is visible on the waist. The other image with a beautiful *Parikara* belongs to Neminatha and is inscribed[36]—

1. Samvat 1236 dvirashadha sudi 6 sri-Vira—
2. dhanesvariya Sve udyane pratishthapitam Sri Ne—
3. mi Jina v(b) imv (b) am.

The inscrption is carved on the right hand side back portion of the folded leg of the Jina in *Prishthamatrika* script. The inscription is important for it gives the precise date (v.s. 1236=1179 A.D.) of the installation of the image. These Svetambara Jaina marble images bear family likeness with the Jaina images of Rajasthan of the twelfth century A.D.

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Some Jaina sculptures exist at Abohar also.[37]

We thus see that though Punjab is not very rich in sculptures, yet the tradition of plastic art is seen continuing almost incessantly through the ages in the state. During the Mauryan, Sunga, Kushan and Gupta periods, the art of Punjab conformed to the art of the other parts of the country. During the medieval period, however, some regional characteristics seem to have made their appearance. Though no conclusion can be hazarded on the basis of the sculptures known so far, yet it seems probable that Punjab served as a rendezvous for different art-traditions in the medieval period. Let us hope that future discoveries will bring to light more interesting sculptures that will shed welcome light on the sculptural art of the state[38].

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2. Information from Sh. G. B. Sharma of the Department of Archaeology & Museums, Punjab, Chandigarh. The author is thankful to him for information regarding some other finds also as well as some illustrations accompanying this article.
3. *Ancient India*, No. 9, p. 126, pl. LA.
4. *Souvenir*, Punjab History Conference (7th Session). A Glimpse of Punjab Archaeology at Sanghol & Dholbaha, Patiala, no date, p. 10.
5. *Ibid.*
6. Devendra Handa, "An Interesting Terracotta Figurine From Sunet", *Roop-Lekha*, New Delhi, Vol. XL, Nos. 1 & 2, p. 72.
7. Information from Sh. K. K. Rishi of the Punjab Department of Archaeology & Museum, Chandigarh.
8. *Indian Archaeology 1968-69—A Review*, p. 26, Pl. XXVIII C.
9. *Ancient India*, No. 9, p. 126, pl. LB.
10. Information from Sh. G. B. Sharma.
11. Now preserved in the Department of Ancient Indian History, Culture & Archaeology (A. I. H. C. A.) of the Panjab University, Chandigarh.
12. Devendra Handa, "Some Sculptures From Panjab and Haryana", *Research, Bulletin (Arts)*, Panjab University, Chandigarh, Vol. VII, No. I, April, 1976, p. 95, fig. 5.
13. *Ibid*, Fig. 4.
14. *Souvenir*, op cit., p. 17.
15. *Ibid.*
16. Information from Dr. Manmohan Kumar. It resembles the Vaikuntha—Vishvarupa stone image from Bajaura (Kullu) as illustrated in *Arts of Himachal* (ed. Vishwa Chander Ohri), State Museum, Simla, 1975, p. 126, Fig. 76. Vaikuntha—murtis were very popular in Kashmir and Himachal Pradesh during the medieval period (Kalpana Desai, *Iconography of Visnu*, New Delhi, 1973, pp. 43ff. So the inspiration for such images in the Punjab seems to have come from these hill regions.

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17. Sadhu Ram, "A Unique Terracotta Mould of Durga from Panjab", *Vishveshvaranand Indological Journal* (*VIJ*), Vol, IX, 1971, pp. 137-38.
18. Devendra Handa, "Trimurti Mahishasuramardini", *Journal of Indian History*, Vol. LIV, Part III, December, 1976, pp. 473-76, Pls. I & II.
19. Devendra Handa, "A Vishnu Sculpture from Janer, "*Research Bulletin* (*Arts*) Vol. V, No. 2, Oct., 1974, pp. 149-50 fig. 1.
20. *Indian Archaeology, 1964-65— Review*, p. 75, pl. LIIA.
21. Now preserved in the Department of A.I.H.C.A., P.U.
22. *Ibid.*
23. *Ibid.* About two dozen pieces from Kharar were acquired by the author for the Department of Ancient Indian History, Culture & Archaeology, P.U., in 1980. Many more still lie on the site at various places.
24. Sadhu Ram, "Two Unpublished Sculptures: Hari Hara And Narasimha", *VIJ*, Vol. XV, Pt. I, March, 1977, pp. 123-4, pl. II.
25. Still unpublished.
26. Preserved in the Deptt. of A. I. H. C. &. A., P. U., Chandigarh.
27. Devendra Handa, (1976). *op. cit.*, p. 94, fig. 2.
28. *Ibid.*. Fig. 3.
29. *Ibid.*
30. The site was excavated by the author on behalf of the Deptt. of A.I.H.C. & A., P.U., Chandigarh during March-April, 1980. The Surya image was procured by Sh. R. P. Bharadwaj from the site.
31. Still unpublished.
32. Sir Alexander Cunningham, *Archaeological Survey Report* (CASR), Vol. XXI, p. 134.
33. *Ibid.*, XIV, p. 65.
34. *Ibid*, Vol. V, pp. 150-51.
35. *The Tribune* dated 13-10-1979. The sculptures were discovered accidentally while a brick-kiln owner was supervising farm operation in his agricultural fields near the milk plant on Dabwali road.
36. The reading of the text is based on a pencil rubbing of the inscription brought to the author by Sh. G. B. Sharma.
37. Information from Sh. Agar Chand Nata of Bikaner. Abohar was a well-known Jaina centre during the medieval period and finds mention in Jinapala's *Kharataragachchhabrihadgurvavali*, Ed. Jina Vijaya Muni, Bharatiya Vidya, Bhavan, Bombay, Ist ed., 1956, p. 1.
38. Figs. 2, 3, 5, and 11 are, reproduced here by the courtesy of the Archaeological Survey of India, New Delhi.

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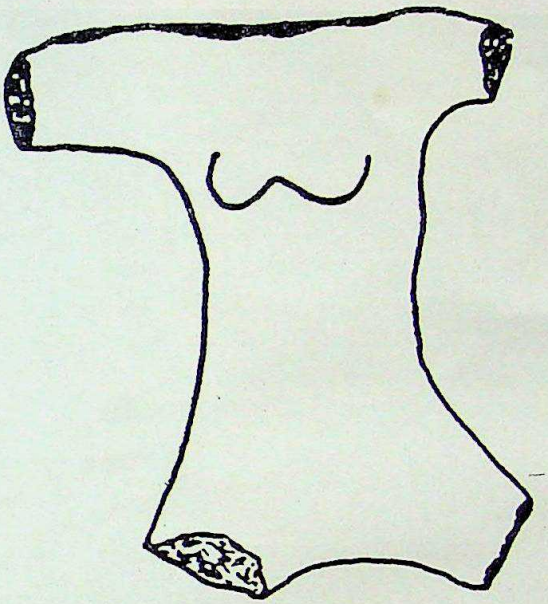

Figure 1. Terracotta Mother Goddess Figurine, Hathur.

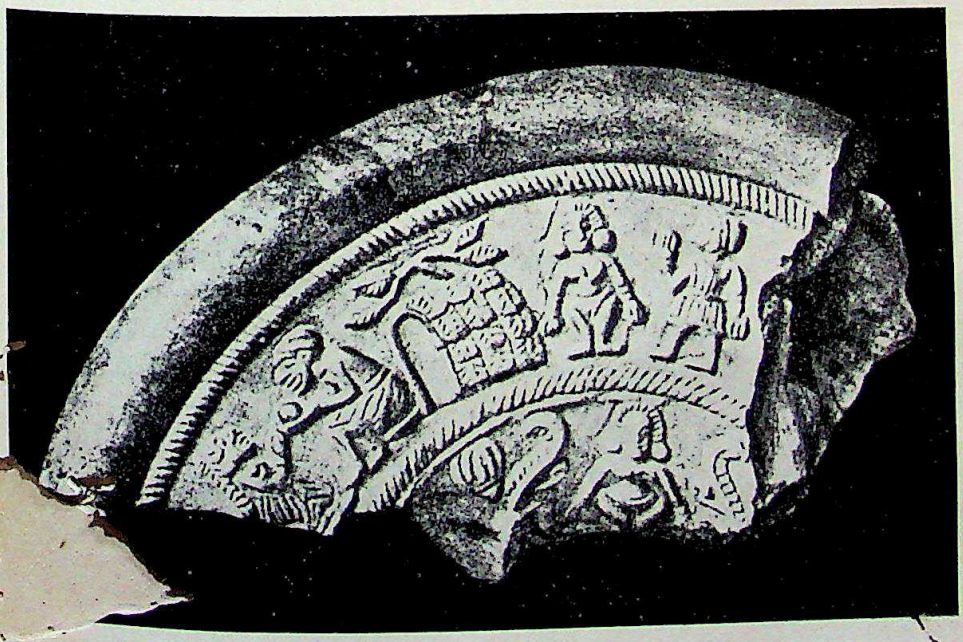

Figure 2. Carved Ring Stone, Ropar.

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Figure 3. Terracotta Human Figurines, Ropar.

Figure 4. Terracotta Kushan Head of a Warrior, Sunet

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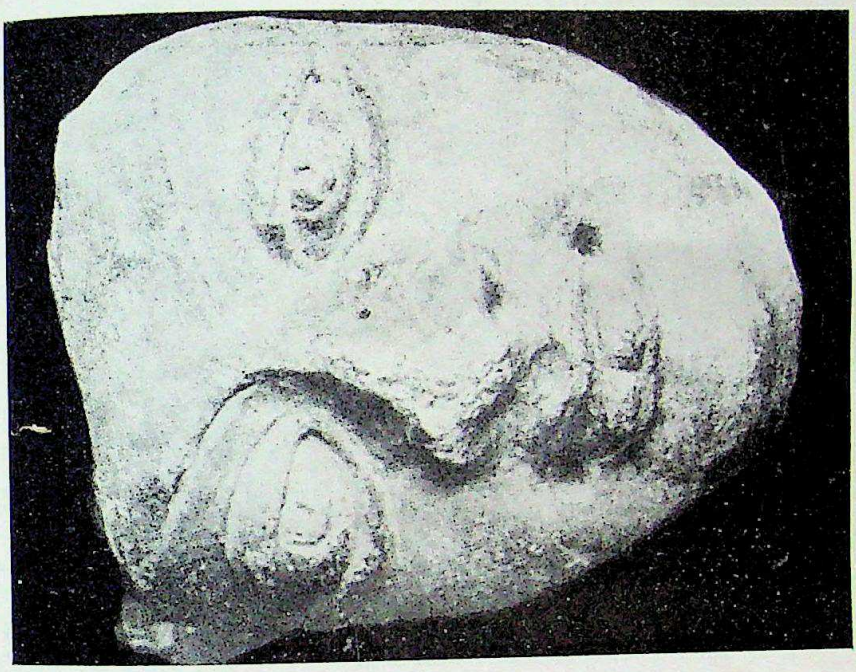

Figure 6. Terracotta Female Head, Zahura.

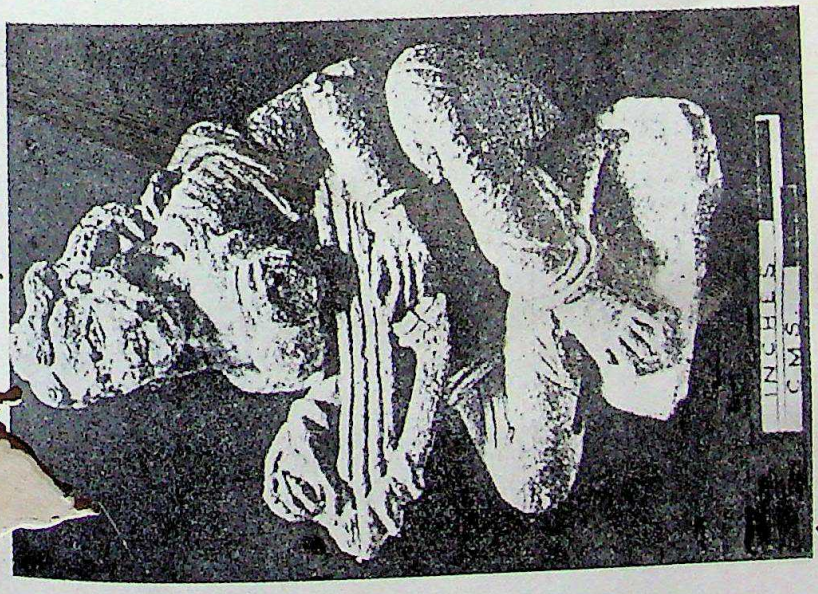

Figure 5. Lady with a Lyre, Ropar.

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Figure 8. Terracotta Mahishamardini, Hawara.

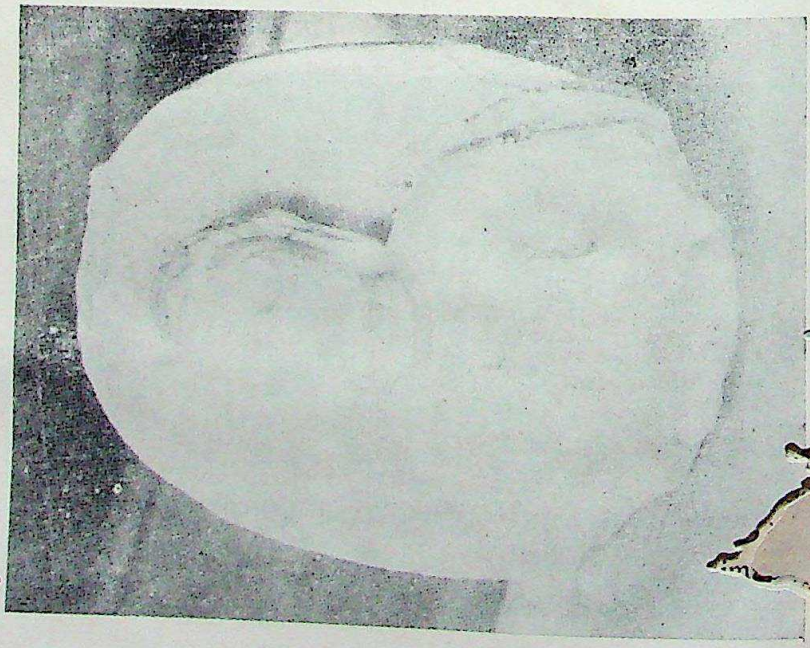

Figure 7. Buddha in *Dharmachakra-pravartana mudra*, Zahura.

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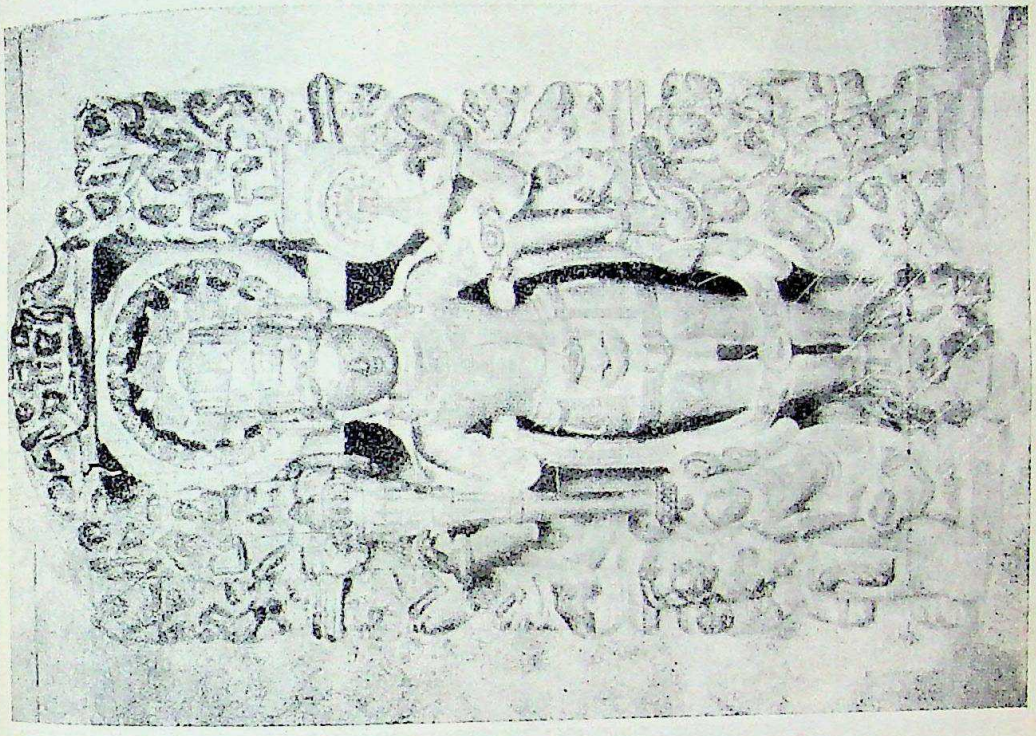

Figure 10. Vishnu from Janer.

Figure 9. Bust of Vishnu, Janer.

Manishanadin,
Hawara.

provarlan mudra, Zahura.

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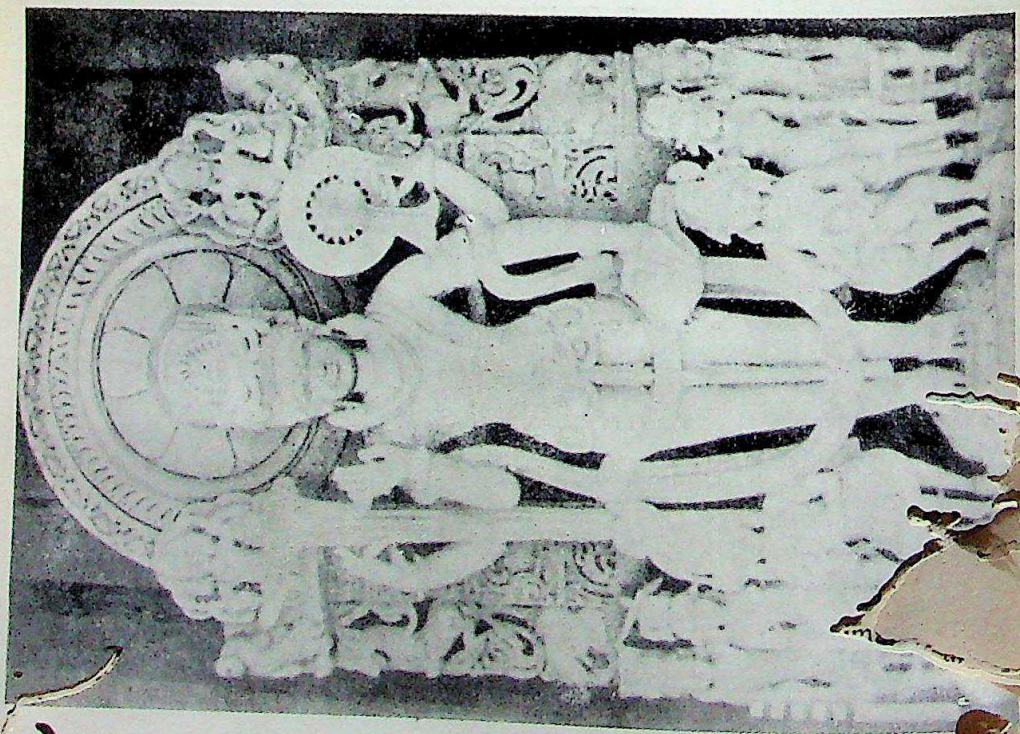
Figure 12. Brahma from Kharar



Vishnu from Velore.

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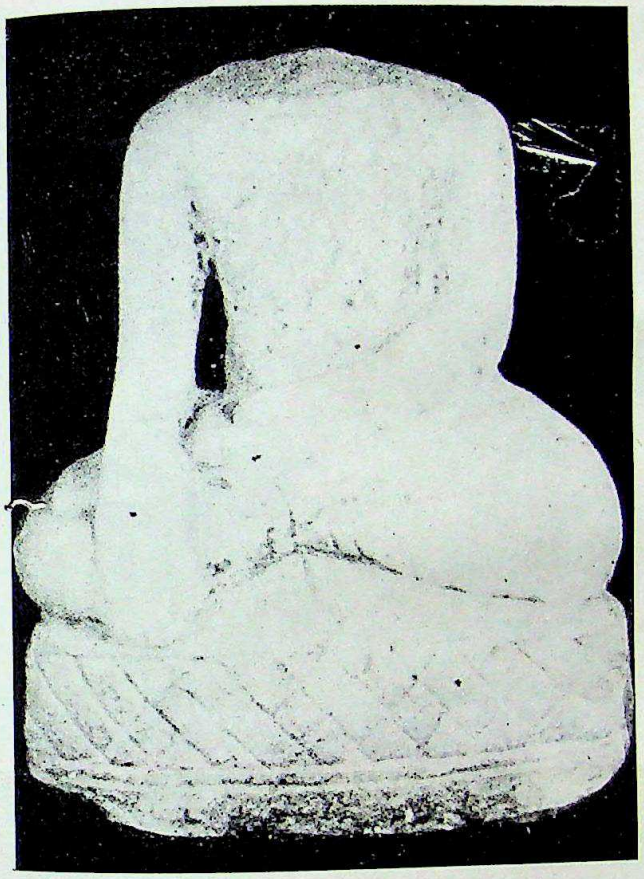

Figure 13. Marble Buddha in *Bhumi-sparsa-mudra* from Kharar.

Figure 12. Brahma from Kharar

Vishnu from Velore.

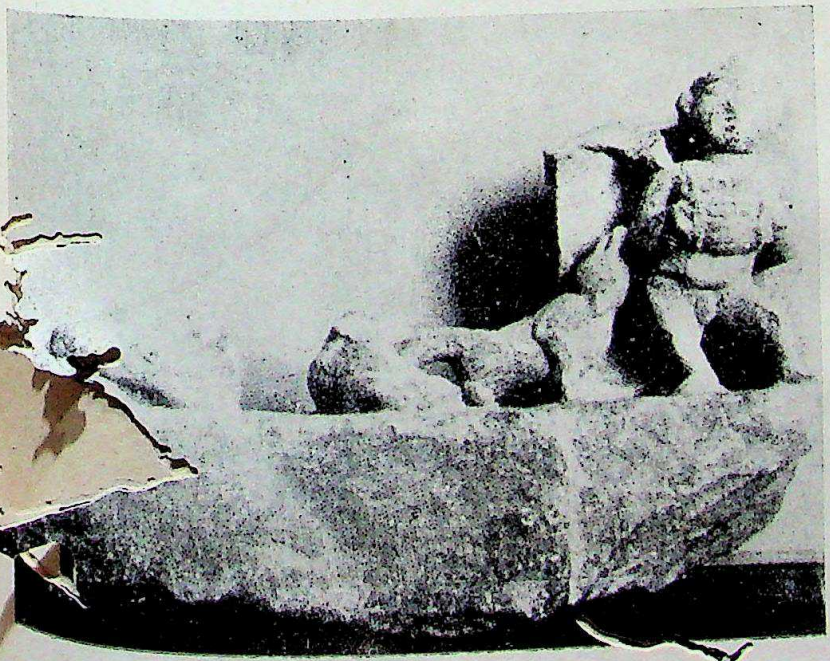

Figure 14. Part of a Pedestal, Rajni Devi.

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Figure 16. Brahma-Sarasvati, Majhor.

Digambara Jina Figure, Majhor.

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Figure 16. Brahma-Sarasvati, Majhor.

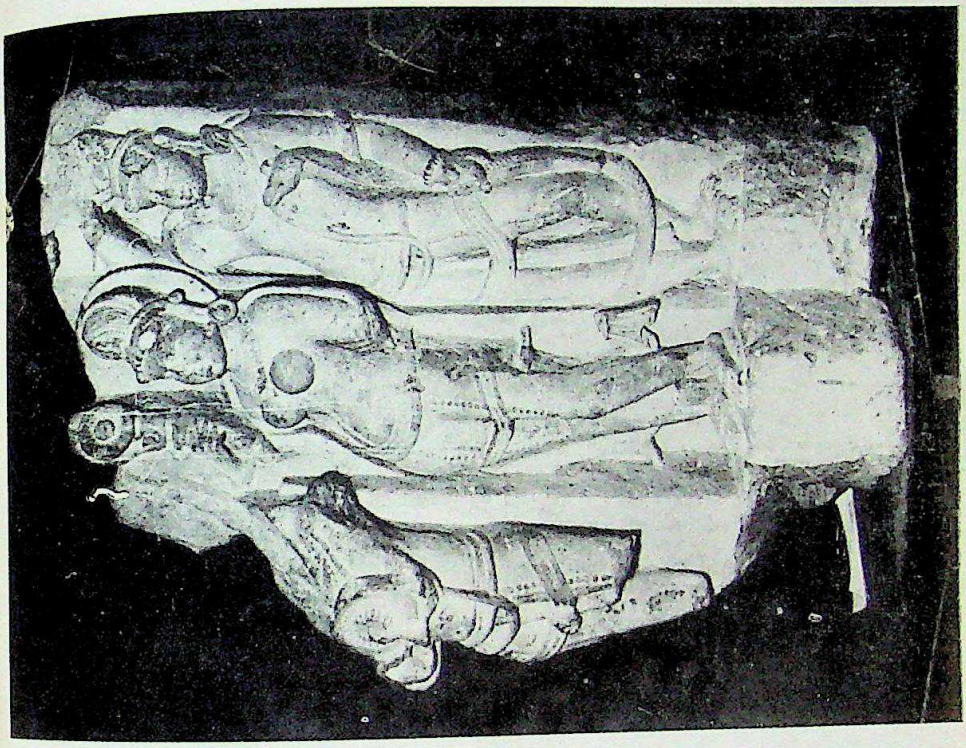

Figure 18. Part of a Vishnu Sculpture from Mandian.

Jina Figure, Majhor.

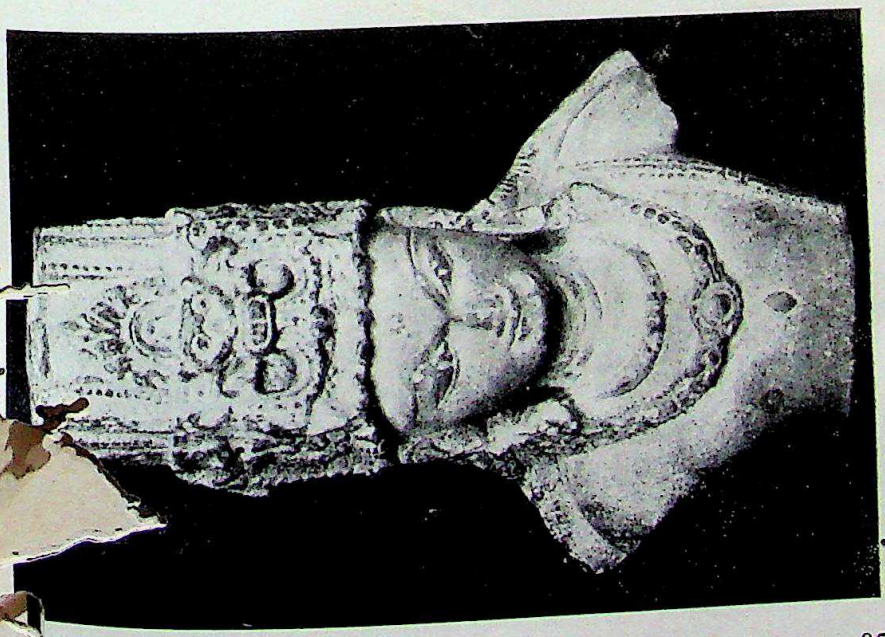

Figure 17. Bust of Vishnu, Majhor.

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Figure 19. An architectural piece with Vishnu image, Dholbaha.

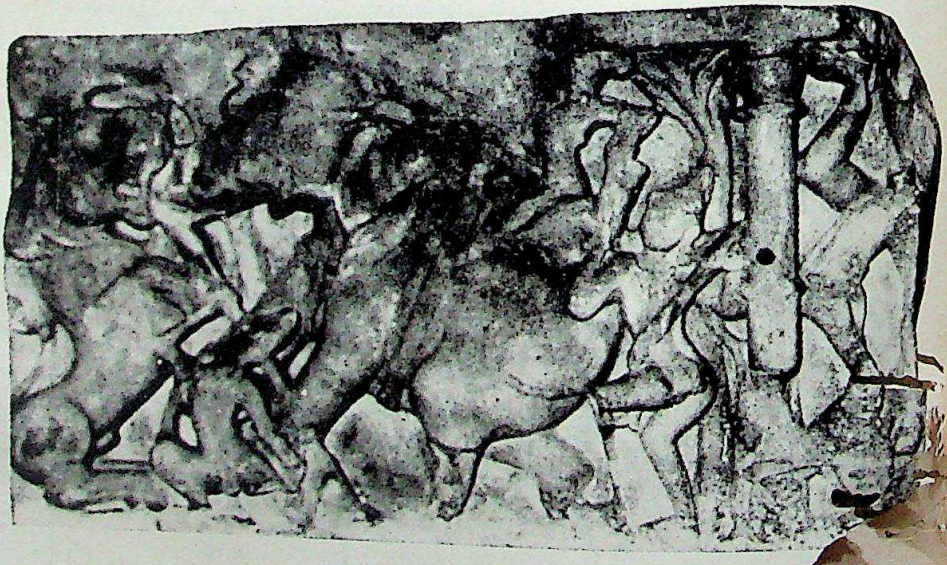

Figure 21. Lion-hunt from the wall of an old temple at Dholb

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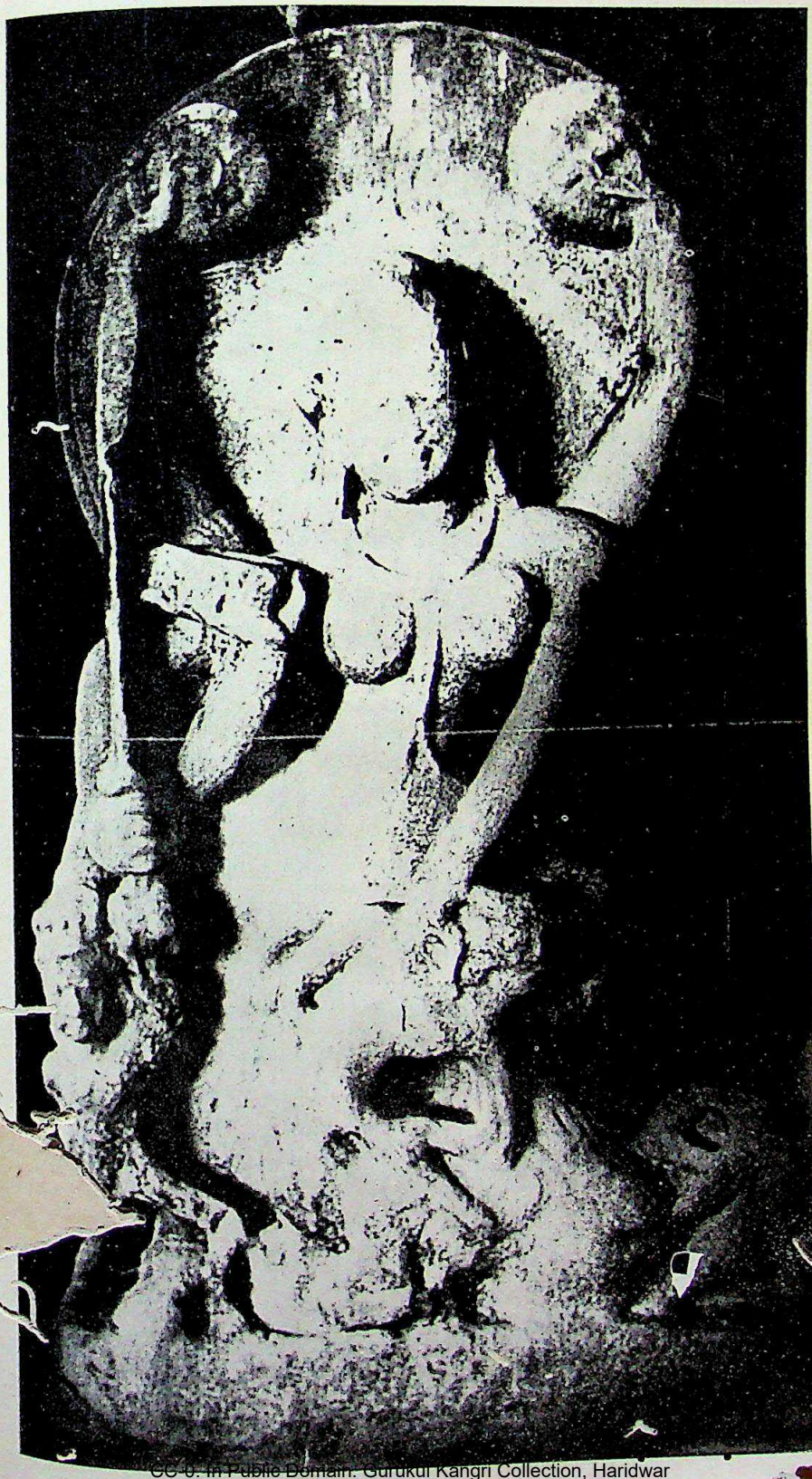

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Figure 20. Mahishamardini from Dholbaha.

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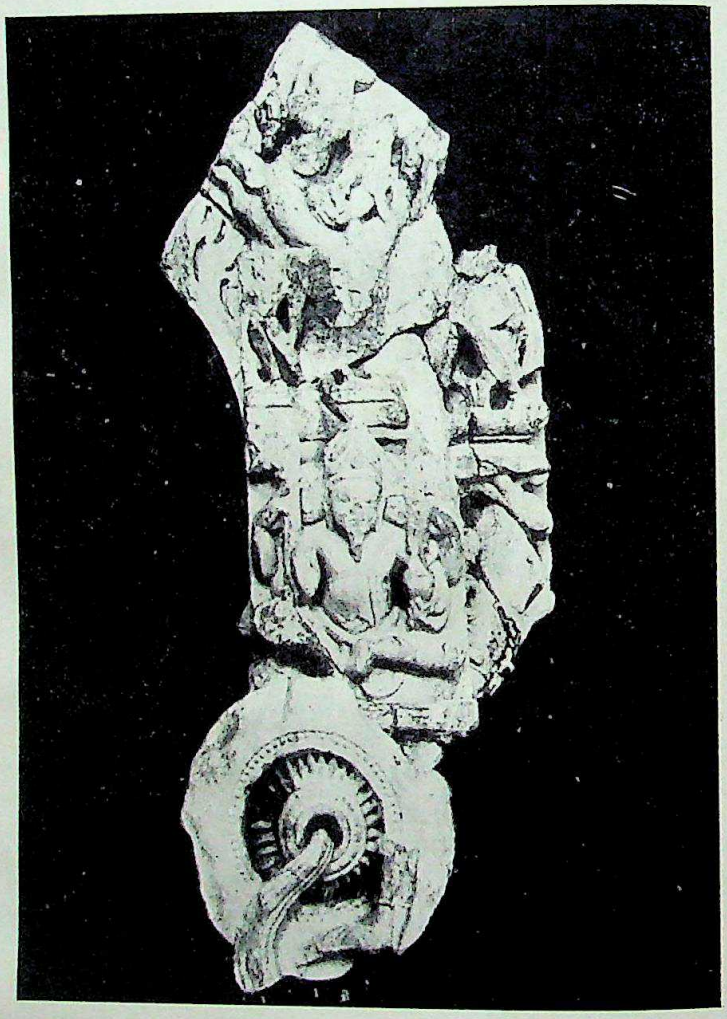

Figure 22. Part of a Vishnu image, Nolas.

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SECTION-IV

History

S. P. Sangar ... Bengal Textiles in the Seventeenth Century.

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BENGAL TEXTILES IN THE SEVENTEENTH CENTURY

S. P. Sangar

It was six years after the death of Babur that the King of Bengal Mahmud Shah permitted Martin Affonso de Mello to build factories in Chittagaon and Satgaon in 1536 A.D., and offered the Portugese the customs houses of the two ports. Earlier, they had settled in Pipli in Orissa in 1514, and within two decades become powerful enough to challenge the Arab ships carrying on trade in the Bay of Bengal. Hugli became the main centre of their activity. As a result of the establishment of the port, originally an ordinary village, Hugli assumed great importance, and, as recorded by Manrique, began to attract traders from various parts of India.

In 1579-80, Pedro Tavares secured a royal *farman* from Akbar to found the Portugese settlement of Hugli. Within a few years the town earned fame as a centre of commerce. In 1590, the Portugese gained control of Chittagaon which developed into a port of considerable importance from commercial point of view. Some years later, they became masters of Satgaon as well. The island of Sondip into their control in 1602. They made a stronghold at Dianga near Hugli and began to rule as an independent power subject only to the nominal authority of the home government.

Their dominion in the east was however short-lived. The King of Arakan raided Dianga and put the settlement there to the sword in 1607. The King of Chandikan killed their commandant Carvalho and persecuted the Christians there. In 1616, the Magh King led a successful attack on the Portugese settlement of Sondip and in 1616 a Mughal force put an end to the Portugese power in Bengal. This dealt a death blon to their commercial supremacy in the east[1].

During about a century of their rule in Hugli and the eastern waters, the Portugese played a significant role in the development of the

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commerce of the area. Hugli, Satgaon and Chittagaon became important centres of trade and attracted merchants from far and wide[2]. According to Caesar Frederik, about three dozen ships sailed every year from Satgaon with merchandise including cloth.[3] From Chittagaon went to the East Indies vessels laden with Bengal commodities. Manrique has furnished us with a detailed account of the commercial importance of Hugli.[4] During this period, the entire trade of Bengal had passed into the hands of the Portugese who were responsible for introducing into the countries of east and west the food stuffs of India and cotton and silk of Bengal.[5] They also traded in rich quilts, hangings, pavilions and other curious articles worked with representations of the chase and made in Bengal.[6]

The Dutch in Bengal. By 1610, A.D., the Dutch had become a strong power in the Bay of Bengal. In 1615, they extended help to the King of Arakan against the Portugese. They continued their commercial activities in an uninterrupted manner and in about 1625, established their first factory in the town of Chinsura, near Hugli.[7] According to a letter of Walter Clavell (1676), they had a 'very advantageous trade in Bengal', both import and export. Among the latter were different kinds of cloth manufactured in Bengal.[8] They had become the virtual masters of many islands and castles in the South Seas.[9]

The English in Bengal. In view of strong Portugese settlements of Hugli, Satgaon and Chittagaon and their firm control of the entire trade of Bengal towards the close of the sixteenth century, the English had little prospects of commerce in that far off land infested with rebellions and internecine wars. However, the English factors at Surat, Ajmer and Masulipatam did purchase varieties of cloth and other Bengal commodities from different sources. There are copious reference in the 'Letters Received' to the purchase of various kinds of Bengal cloth like *tzinde*, *patta*, *sallalo*, *bastan* and *khasa* in the beginning of the 17th century.[10]

In 1616, the English factor at Agra, Joseph Salbank, expressed his views in a letter urging the Company's servants to discover all the parts of the country including 'Bengala' for the 'vent of our commodities'. Sir Thomas Roe, the English ambassador to Jahangir's court, urged upon the President and Council of the English Company at Surat the necessity of opening overland trade to Bengal. Their

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reply of 26th May, 1616, however, was not encouraging. They discounted the idea on the ground of Bengal being a hot country, and 'most of the inhabitants. . . . very poore gentiles'. On the Coast, where there could be any hope of profit, the Dutch and the Portugese had their trade firmly established. The factors opined that the 'transportation by land thither will be more hazardous and chargeable than the benefit by the sale of a small quantity can answer'.[11]

At a Consultation held on June 27, 1633, at Masulipatam, it was decided to settle an English Factory in Bengal. Thomas Joyce and Nathaniel Wyche at that place wrote to the Company on October 25, 1634, that 'it was the prementioned scarcity of cloth here that gave the prime motion' and then 'twas determined for a voyage onely. After more deliberation it was computed how beneficiall to the Company a continuall residence there might be in many kinds'. They were sure to have a good margin of profit in a number of commodities to be purchased in Bengal. Besides sugar, butter and other articles, Bengal afforded store of cloth at cheap rates for England, and Persian the East Indies.[12]

While there was scarcity of cloth in Masulipatam in 1633-34, that was not the case in Bengal where cotton was 'wondrous cheap'.[13]

A year after the severe chastisement of the Portugese by Shah Jahan in 1632, the English obtained permission to trade in Bengal. Their ships were not allowed, however, to enter the Hugli river. None was permitted to go beyond the port of Piply. In 1640, the English obtained further privileges from the Mughal government. This was the result of a certain Dr Gabriel Boughton's successful cure of a daughter of Shah Jahan's and the Emperor's reward of trade concession to his nation as desired by him. 'The patriotic surgeon requested that the English Company might be permitted to trade in Bengal without the payment of duty'. After obtaining the royal '*farman*, Dr Boughton proceeded overland to Bengal and there called upon the Mughal Governor, Prince Shuja. Here also he succeeded in curing a royal lady of some illness. The Prince permitted the English to build a factory at Hugli, although without any sort of fortifications. Boughton thus became a hero in the eyes of his countrymen who made huge profits from their trade in Bengal. Besides Hugli, they succeeded in building factories in other places and sent home cargoes of silk, cotton and other commodities. They also built a factory amidst the saltpetre gounds near Patna.[14]

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The English settled in Calcutta about the year 1690, 'after the Mogol had pardoned all the robberies and murders committed on his subjects'. Mr Job Charnock was the Company's Agent in Bengal and had the liberty to settle an emporium in any part on the river's side below Hugli. For the sake of a large shady tree he chose that place and founded the city of Calcutta.[15]

The English did much to encourage the Bengal trade in cloth and other commodities. Bengal in the 16th and 17th centuries was well known for the manufacture of cotton and silken cloth.[16] The varieties of fine cloth there, according to Linschoten, were, *khasas*, '*comsas*' *beetilhas*, *satoppases* and a thousand 'such like names'.[17] The Bengal linen was much vendible in the eastern countries and even in Portugal. It was in great demand in other parts of India as well.[18] Linschoten says further : 'They also make faire coverlets (in Bengal) . . . . . which are very fine and pleasant, stitched with silke and also of cotton of all colours and stitching'.[19]

The French traveller Pyrard de Laval remarks : 'The inhabitants (of Bengal), both men and women, are wonderously adriot in all manufactures, such as cotton cloth and silks, and in needle work, such as embroideries which are worked so skilfully, down to the smallest stitches, and nothing prettier is to be seen anywhere'.[20] He says that cotton had an abundant growth in Bengal from where it was exported to other places. It was also used for the manufacture of cloth for local consumption and for export in India and abroad. Bengal exported silk as well. Besides, there was the *herba* cloth of the bright yellow colour and brighter than silk itself. They made from it stuffs of various kinds for export to a number of places. Some of these 'cottons and silks are so fine that it is difficult whether a person so attired be clothed or nude'.[21]

The *herba* silk, mentioned above, is referred to by Linschoten as a kind of linen. He says : 'It is yellowish, and is called the hearbe of Bengalen, wherewith they do most cunningly stitch their coverlits, pavilions, pillows, carpets and mantles . . . . likewise they make whole peeces or webbes of this hearbe, sometimes mixed and woven with silke, although those of the hearbe it selfe are dearer and more esteemed, and is much fairer than the silke. These webbes are named *sarrijin*, and it is much used and worned in India'.[22]

Manrique has recorded that much of the cloth was manufactured in Bengal with 'delicacy and propriety not met with anywhere else . . . . The finest and richest muslins are produced in this country, from fifty

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to sixty yards long and even to eight handbreadths wide, with borders of gold or silver or coloured silks. So fine are, indeed, these muslins that merchants place them in hollow bambus, about two spans long, and, thus secured, carry them throughout Khorasan, Persia, Turkey and many other countries'.[23]

According to Bernier, Bengal was known for such articles as silks, cotton and indigo not grown in Egypt.[24] He says that there were many parts of India, like Bengal, where people, though indolent, yet out of necessity, were engaged in the manufacture of carpets, brocades, embroideries, cloths of gold and silver, and various sorts of silk and cotton goods.[25]

He further remarks that there was such an abundance of cotton and silk in Bengal in the 17th century that the province had become the veritable storehouse for these commodities, not only for the Mughal Empire, but for the neighbouring and European countries. Bernier was amazed to see the vast quantity of cotton cloths of every sort, white and coloured, fine and coarse, which the Dutch alone exported to Japan and Europe and other countries. The English, the Portugese and the native merchants also dealt in these articles to a considerable extent. The same was also true of silks and silken stuffs of all sorts. From Bengal alone very large quantities of cloth were sent to different countries of Europe and Asia. Afghanistan and Persia were also importers of the Bengal cloth via Lahore. The silk of Bengal was inferior to that of Persia and Beirut, though it was cheap.[26]

Bernier observed : 'The Kingdom of Bengale has a hundred gates open for entrance, but not one for departure'.[27] Thomas Bowery, the contemporary English traveller, endorses the statement with the remarks that Bengal was inhabited especially by foreigners and that thousands born in other countries lived in Bengal all their lives.[28]

The French traveller Thevenot (1666-67) found Bengal as the most 'fruitful kingdom of the Moghals'. It had a thriving trade in silk, calicoes and other stuffs.[29] Thevenot's contemporary Tavernier remarks : 'Mohammad Ali Beg, when returning to Persia from his embassy in India, presented Cha Sefi III (Shah Safavi) with a coconut of the size of an ostrich egg, enriched with precious stones; and when it was opened, a turban was drawn from it 60 cubits in length and of a muslin so fine that you could scarcely know what it was that you had in your hand. On return from one of my voyages, I had the curiosity to take with me an ounce of thread, of which a livre's weight cost 600

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mahmudis (about £22 10s.) and the late Queen Dowager, with many of the ladies of the court, was surprised to see a thread so delicate which almost escaped the view'.[30]

Cloth was 'wondrous cheap' in Bengal in 1634. The province supplied in the 17th century *sashes* or turbans and *alachas*, the staple commodities of Bengal.[31] Other varieties of cloth manufactured in Bengal then were : *sanus, ginghams, khasas, malmals, hammam, tafta*;[32] *charkhana, chakla, rumals, herba*,[33] *qaseeds*,[34] *chowtars*,[35] *adatis*,[36] *dopattas*,[37] *bornalaya*,[38] *musaphe*,[39] *sallal*[40] *or sallalo*,[41] *salus*,[42] *sehun*,[43] *doriya*,[44] *guldars*[45] for turbans, camlets[46] or cloaks made of goats' hair, *dragon*,[47] *kreyakam*,[48] *kenteky*,[49] *ghara*,[50] *dangri, mandil, susi, chandni, arindi*,[51] *baftas*,[52] *beetilha*,[53] and *sawagazi*.[54]

Important centres for the production of cloth in Bengal were : Malda, Dacca, Hugli, Qasimbazar, Santipur, Handial, Radhanagar, Noakhli, Makhsusabad, Nadiad, Soro, Hariharpur and Mohanpur.

Malda or old Malda, situated on the confluence of Kalindi and Mahananda, a tributary of the Ganges, and 20 miles from Rajmahal, was a great manufacturing town in the 17th century. Here were made varieties of coarse goods, proper for Europe, as *khasas, malmals, alacha* and *sashes* in large quantities and sold at very cheap rates.[55] *Dangri* cloth and *dopattas* were also made there.[56]

The entire cloth manufactured in the country, 30 or 40 miles round Malda, was brought to the town. The main trade in the seventies of the 17th century was carried on by the English factors of Agra and the merchants from Banaras and Gujarat. They dealt in *khasas*, muslins or *malmals*, napkin cloth, *mandils* (cloth for turbans) and *alachas* of all sorts. The *khasas* and *malmals* cost from $1\frac{1}{2}$ to 5 rupees per piece and the annual trade in these commodities was from 15 to 25 *patelas*. The trade in *alachas* and muslins was two lac *patelas* and about half a lac by landing these goods and raw silk (which was a quality inferior to that of Qasimbazar). The commodities were sent by land in April or May and by water late in August and September. About three lac of rupees went to Dacca for the purchase of *alachas* and coarse cloth and about the same amount to Rajmahal and Murshidabad and other places below. The English merchants engaged there willing workers in any new set of work, either of white cloth or silk of various dimensions and qualities, colours or stripes as required.

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The usual dimensions of *khasas* and *malmals* costing Rs. 5 a piece were 36/2 yards, of *alachas* costing Rs. 4 a piece, 15/1½ yards, *alachas* costing 2¼ rupees a piece, 9/1½ yards and of fine *alachas*, large *susis* and *chandnis* costing Rs. 3 a piece the size was 15/1½ yards. (*Chandni* was a white cloth for spreading over a drugget).

The money was given by the merchants, but indeed by the Dutch who carried on their investments round the year, though chiefly from February to September. The English factors bought the cloth with cash to be ready by the end of August and September. The maximum amount invested by the Dutch there was about Rs. 50,000. *Hammams*, *baftas* and *chaklas* (mixed silk and cotton fabrics) were not made in Malda, but at Siyapur and Mochia villages in the district of Malda.

Mr Richard Edwards furnished the above information to the Council at Qasimbazar in his letter dated December 16, 1676, from Rajmahal. He also sent them samples of *adatis*, *alachas*, *Nehlwar* (from Hindi *Nihali*, meaning silk cloth for bedding) and *mandils* (mandil or mindel-towel, napkin, table-cloth or loin-cloth). *Mandils* were particularly 'much requested for Persia'.[57]

At a Consultation held on December 13, 1679, at Hugli, the English factors there decided to send to their country next year 600 pieces of *arindi* silk and 400 bales of *arindi* yarn. Out of these, 400 pieces were to be 15 yards long and one yard broad and 200 pieces were to be made of double-twisted thread for sail-cloth of 15 yards long and one ell broad. It was also decided that goods provided at Dacca should be procured from Malda in order to avoid the duties imposed at Dacca. And, from that point of view, in future, more goods were to be provided only at Malda.[58]

According to Herbert Moll, the 17th century English traveller, Dacca could properly be called as capital of Bengal being the seat of the Governor. Here the English and other European nations had their agents to take care of their trade which was considerable indeed.[59]

Dacca was long famous for its muslins. Throughout Central Asia the word 'Daka' was applied to all muslins imported through Kabul.[60] Other varieties of cloth produced there were *khasas*,[61] *hammams*[62] and *arindi*[63] cloth. Dacca textiles were exceedingly popular in England.[64] According to Thomas Bowery, fine *khasas* called '*Muzlings*' (muslins) were among the chief commodities purchased there.[65] In the beginning of the 18th century, Alexander Hamilton found Dacca as the 'largest in

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Bengal, manufacturing cotton and silk the best and cheapest'.[66]

The Court of Committees of the East India Company ordered the Hugli factors to supply to England from Dacca 6,000 pieces of *khasa* cloth in 1676 and 10,000 pieces in 1677.[67]

Dacca also supplied to England *sashes* or *sirbands* or turbans and other 'thinn' cloth 'proper for England or for tryall from England to Turkey'.[68]

The most appropriate season for 'giving out moneys' for *khasas*' and *malmals* which were manufactured in and about Dacca was the month of January.[69]

On November 27, 1676, there arrived at Hugli 18 bales of Dacca *malmals* and *khasas* for shipment to England.[70]

Hugli. As referred to above, from obscure origins, the small village of Hugli became an important port and town under the Portugese in the 16th century. Hugli was situated southwaids of Qasimbazar upon an island made by the Ganges. Herbert Moll found it a large town inhabited by thousands of Portugese Christians and Indians. Most of the European nations trading in India had their factories in this town. The unhealthiness of the situation, however, induced them to shift from there. The English built a factory a little below Calcutta which they named as Fort William, after the Prince of Orange who ascended the throne of England about that time.[71]

Even after the decline of the Portugese power in Bengal, 'a great multitude of the Portugese' inhabited Bengal in the 17th century. Thomas Bowery found them living in Hugli and 'some other Creeks or Rivolets of the River thereof'. Quite a good number of them were born in Europe, though a larger number had taken their birth in this country. The town where they lived was called 'the Bandell', situated about one mile above the English Factory.[72] Bowery (1669-1679) testifies that there were not less than 20,000 Europeans living in Bengal and about half of them were inhabited near the Hugli river.[73] The majority of the Portugese living in Hugli were extremely poor, though honest and industrious.[74] This is corroborated by the English factor Walter Clavell who witnessed them in 1676 to have been reduced to a very low and mean condition, with a negligible trade, finding the only alternative to serve in the Mughal army.[75] John Marshall who was in Bengal in 1669 also saw a large number of Portugese inhabiting Hugli.[76]

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We learn from Alexander Hamilton that Hugli, under the English, had developed into an important centre of trade, both for purposes of export and import. There the Mughal government had their customs-house. In addition to small vessels, about five dozen ships full of cargo left the port of Hugli every year for the neighbouring countries. In October every year, vessels laden with saltpetre arrived from Patna. The usual cargo consisted of opium, long pepper, ginger, tobacco and varieties of cloth.[77] Among the various kinds of cloth manufactured at Hugli were *khasas*,[78] *malmals*,[79] *sanah*[80] (fine cloth), *gingham*,[81] *rumals*[82] and also cotton yarn.[83] Other varieties of cloth available there were *taftas*, *rasta* cloth, *atlas* or satin and *Nehlwar alachas*. The approximate price per piece of the above was as follows in 1679 : white *tafta* : Rs. 5; *rasta* cloth : Rs. 5½; *atlas* : Rs. 7½ and *Nehlwar alacha*: Rs. 3[84]. *Rasta* or *raster* was a silk cloth for turbans, with gold or silver stripes running through it, corresponding to *dastar*, which was usually of fine muslin. In 1681, the Company ordered 6,000 pieces of 'Stript Taffataies or Rastaes of several colours to be done plaine without curling'.[85]

Qasimbazar. It lay below Rajmahal.[86] Here the English, the Dutch and the French had their factories.[87] The English factory at Qasimbazar was established in 1658 with John Ken as the Chief.[88] He was second to all their affairs in Orissa, Bengal and Bihar and kept a good number of traders at work under the orders of the Company. Weavers and dyers as usual found employment with the Company. There were Englishmen working as throwsters, having come from England for specific purposes.[89] The English made a considerable investment at Qasimbazar every year, more than they made in the entire Kingdom of Bengal.[90] From Qasimbazar were sent to England 'Sundry Sorts of raw and wrought silks, fine sashes and stripes interwoven with gold and silver'.[91]

'In 1676 the Court ordered from the "Bay" 31000 ps. Taffaties so as they be of good black colours and whites according to our former advices.' This was written in a letter dated December 18, 1676.[92]

According to Tavernier, 1,22,000 bales of silk (every bale weighing a hundred pounds) were sent every year to foreign countries from Qasimbazar.[93]

The English employed a large number of Indians in their factory at Qasimbazar.[94] The same was done by the Dutch Company which employed about 800 Indians there.[95] John Marshall found the Dutch factory

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made of brick. It was quite spacious and had excellent gardens attached to it. It was situated at a distance of one mile from the English factory.[96] We learn from Hamilton that Qasimbazar was a big town much frequented by merchants and inhabited by industrious people engaged in the production of 'many valuable Manufactories'.[97] The Dutch carried away from there about seven thousand bales of silk every year.[98] Qasimbazar and the country around produced silken and cotton cloths of many varieties.[99]

The island of *Sondip* which had been occupied by the Portugese in 1602, was known for its cloth production even towards the end of the 17th century. Alexander Hamilton found the cloth there incredibly cheap. The island, about 20 leagues in circumference, was thinly populated by simple and honest folk and served to shelter small ships from the raging seas and the south-west monsoons.[100]

Satgaon. The Portugese had built their factory in the village of Satgaon near Hugli in 1536. The Italian traveller Caesar Frederik found Satgaon in 1563 a 'reasonable faire citie for a citie of the moores, abounding with all things'. He says that in this port were laden every year about 35 ships, great and small, with rice, cloth of 'Bombast' and divers sorts of many other commodities. Here the merchants either purchased boats or got them on freight and went in them up and down the Ganges in order to make purchases in the fairs held in different places once a week. The traveller himself followed this practice, purchased a bark and did business.[101]

Satgaon produced silk in the form of quilts. The English factor Robert Hughes lined them with *tafta* silk or *tasar* which was silk mixed with cotton, and gave them silk fringes and tassels for the English market. Later, in the eighties of the seventeenth century, Streynsham Master, the Agent of the English East India Company in the Bay and the Coast, encouraged the *tasar* trade which had actually been initiated by Robert Hughes whose first consignment in this cloth, half silk and half cotton in texture, came about 1622. Hughes used the terms tusser, tessur, tussre, for this cloth which at present is represented in the English language by tossore.[102]

Santipur in Bengal manufactured muslins for export to England and other countries.[103] Streynsham Master reached Santipur on November 10, 1676, for the parcel of *malmals* purchased there by The servants of the Company earlier. The weavers informed him that they would be in a position to deliver the same to him only after the Governor of the

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province had counted the number of pieces and charged them the customary amount of 1½ annas upon every piece.[104]

Ram Jiwan, a Brahmin of Santipur, having produced samples of *malmals*, offered to furnish 800 pieces of the same to Streynsham Master, i.e., 300 pieces or *thans* of 32 covids long and 2 covids broad at Rs. 5½ per *than*, and 500 pieces of the same size @ Rs. 4½ per *than*. He was to be paid in English cloth, quicksilver and vermilion, and not in hard cash.[105] On October 13, 1679, another merchant Ram Narayan was paid Rs. 2,000 for the parcel of *malmal* brought into the English factory at Hugli.[106]

Radhanagar in Bengal manufactured *rumals* and other varieties of cotton cloth.[107]

Makhsudabad was yet another centre for the manufacture of cloth in Bengal.[108] It was situated at a distance of 12 miles from Qasimbazar, and, towards the end of the 17th century, was called as Rajmahal. Hamilton observes that in former times, it was the 'greatest Place of Trade and Commerce on the Ganges'. Later, its trade and grandeur passed on to Qasimbazar.[109]

Handial was known for the manufacture of *hammam* cloth[110] *Noakhli* was yet another centre for cloth in the 17th century.[111] **Nadia** was known for its *sawagazis* which were exported to England.[112] *Coochbihar* produced silken and cotton cloths.[113] At **Soro, Hariharpur** and **Mohanpur** was made *sanu* cloth,[114] and **Baikunthpur** was known for its fine *alachas*.[115]

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SECTION-V

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LINGUISTIC SPECULATIONS OF SANSKRIT RHETORICIANS

D. D. Sharma*

0. **Abstract**—The object of this paper is to draw the attention of linguists towards the linguistic observations of Sanskrit rhetoricians. In this, a particular reference has been made to the phonological, syntactic, semantic and stylistic aspects of the language discussed in various works of Sanskrit poetics.

1. Linguistic Aspect of Sanskrit Rhetorics

In India interest in linguistic intricacies was not confined to its grammarians alone. All schools of ancient thinkers, irrespective of their philosophical leanings, have tried to explain the mysteries and functioning of linguistic behaviour in their own ways. In this, Sanskrit rhetoricians, too, have their fair share. Sanskrit Poetics, being a science of literature, gave due consideration to its linguistic aspects while dealing with various elements of literary composition. No doubt, in many cases they have followed ancient Indian grammarians and Mimansakas to strengthen their own views on various linguistic considerations, but there are points on which, besides clarifying various speculations, put forward by earlier thinkers, they have made their own specific contributions. *Acharya Bhamaha* in his Kavyalankara has devoted a full chapter (VI) on purity of words (*Sabdashuddhi*) and choice of words in poetic compositions. Similarly, *Acharya Vamana* in his Kavyalankara Sutra also has devoted a full chapter of nearly 100 Sutras (Adhikarana V, chapter II) on the poetic language. In this he has critically examined the use of various words in the writings of earlier writers. Beside, almost all the writers on Sanskrit poetics, such as Anandavardhana (Dhvanyaloka), Kuntaka (Vakroktijivita), Mahimabhatta (Vyakti Viveka), Ksemendra (*Auchitya.*), Abhinavagupta (*Locana* and *Abhinavabharati*) have directly or indirectly discussed various aspects of literary language, some of which are equally applicable to a normal linguistic behaviour as well.

*Chairman, Sanskrit Dept., Panjab University, Chandigarh.

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In a narrow sense of the word a rhetorician is certainly not a linguist. This is the reason why till recently it was held that linguistics and literary criticism are two different disciplines, but a close examination of various aspects of the Indian poetics has made it clear that Indian authorities on poetics never separated linguistics from poetics. They rather, from the very beginning, gave due consideration to linguistic aspects of a literary composition for its proper appreciation. They firmly held that there cannot be a good piece of literary composition without an appropriate use of words and their meanings. In fact, to all of them literature is manifested through words and meanings alone. All definitions of poetry manifestly move around this very conception.[1] For, words with well conceived meanings, when used in a given structure, assume significant meanings in their respective contexts.[2] Having understood this character of the word, Sanskrit rhetoricians tried to determine the various powers of a word and explain the process by which it is able to manifest different senses. In fact, it were they who unfolded the mystery of different powers of a word, i.e. how a word, in poetic language, can be *denotative*, indicative and suggestive in different contexts.

2. Importance of Linguistic Behaviour

Although they have experessed their views on every aspect of the normal linguistic behaviour, yet their contribution in the field of semantics and stylistics is the most noteworthy. Speaking about the importance of the usual linguistic behaviour Acharya Dandin states :—"All the activities of human life are regulated by the grace of speech only.[3] The whole Universe would have plunged into an eternal darkness, had there not been the light of verbal behaviour".[4] A similar view about the language was expressed by the great grammarian-philosopher-Bhartrihari.[5] The oft quoted definition of language given by Strutevant[6] seems to echoing the definition of language given by Acharya Bhamaha, who flourished nearly 1200 years before him. According to him (i.e. Bhamaha) language is an arbitrarity selected and systematically arranged set of a definite numbers of sounds (Phonemes) denoting a definite object, introduced to facilitate the various activities of human life.[7]

3. Recognition of linguistic units

Sanskrit rhotoricians, besides dealing with the niceties of the poetic language, have shown active interest in defining and analysing various

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linguistic units from the point of view of a linguistic expert. Their views on the definition of 'Word' and 'Sentence' clearly indicate that, like our grammarians and logicians, they too, were deeply interested in presenting precise and flawless definitions of these basic units of language. A comparative analysis of all the definitions of 'Word' or 'Sentence' given by grammarians, logicians, and Mimamsakas[8] will make it clear that the definitions given by our rhetoricians are the most perfect definitions available to us so far.

3.1 Definition of word

Acharya Vishvanatha defining the word states—'A words means letters so combined as to be suited for use, not in logical connection, conveying a meaning and only one meaning'.[9] It is definitely a great improvement upon earlier definitions, such as '*varnoccayah padam*', '*varnah padam*', ('aggregation or conjunction of letters is a word'), etc. given by Mimamsakas and grammarians. For, a mere conjunction of letters does not form the basic linguistic unit called 'word', which has been defined as a 'minimum meaningful unit' by modern linguists. In the definition of Acharya Vishvanatha the word *prayogarh*, may not be as applicable to a modern language as it was to the Sanskrit language, but the other qualities, viz. '*ananvitah*' (not in logical connection) and '*ekarthabodhakah*' (conveying only one meaning) are equally applicable to any language. For, in the absence of the condition of 'not being in logical connection' the letters of a sentence or a paragraph, which are in a logical connection with one another, will also constitute a word, whereas in a word they are not logically connected, thus being '*ananvita*'. Further, if there is no condition of 'only one' then it will include all inter-dependent words, occurring in a phrase or a sentence, and also 'a word must convey only one meaning at a time'.

3.2 Classification o. word

With regard to various grammatical categories of word, Sanskrit rhetoricians have, by and large, adhered to the four-fold division of *jati* (the Universality) *guna* (the quality), *kriya* (the action) and *dravya* or *yadiccha* (the matter, object), put forward by Patanjali and others.[10] Rudrata, Mammata and Vishvanatha all have expressly accepted it after rejecting the theories of various logicians, known as *Jativadin*, *Vyaktivadin*, *jativishishtavadin* and *apohavadin*.[11] Further, in the exposition of the figure of speech named 'Virodha' they have maintained that

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presentation of apparent contradiction can be effected among these four categories of words only.[12] Thus in their view, the whole linguistic behaviour is comprehensible under the above recognized four categories of words which exhaust all entities in their entirety. But in this connection, their significant contribution is the recognition of three forms of a word on the basis of three powers of a word (*Shabdashaktis*).[13] According to them, the same word, according to its power, can be *vacaka* (*expressive*), *laksaka* (indicative) and *vyanjaka* (suggestive). Besides, sometimes it can be both *vacaka* and *laksaka*, and sometimes it can be *vacaka*, *laksaka* as well as *vyanjaka* (K.P. II. 1, 8; S.D. II. 3). This is perhaps, the most original exposition of Indian genius with regard to the relationship between a word and its meanings.

3.3 Definition of sentence

The definition of sentence given by Vishvanatha is again a definite improvement upon the definitions of sentence given by our grammarians and Mimamsakas.[14] It is rather the most perfect definition that any linguist could offer to us. It reads—A sentence is a collection of words possessing Compatibility, Expectancy and Juxta-position (or proximity).[15] While elucidating the essential elements of the sentence given in the definition, he says—Compatibility (yogyata) means the absence of absurdity in the mutual relation of the things denoted by the words. A sentence like '*payasa sincati*' has the compatibility because water has the fitness, owing to its liquidity, which is necessary for sprinkling, but a sentence like '*vahnina sincati*' has no compatibility, since fire lacks liquidity which only can make a thing an instrument in the act of sprinkling. Similarly, '*devadattah dayate*', which is grammatically correct, would not be a sentence in the absence of compatibility between the two, as a man cannot fly, that is to say, that if it were held that a mere collection of words can make a sentence, even in the absence of compatibility, then such a collection of words as '*vahnina sincati*' or '*devadattah dayate*', would be a sentence. Similarly, a collection of words such as cow, horse, elephant, etc. does not constitute a sentence, because this lacks one of the requisites of a sentence, viz. expectancy (*akamksa*); for, when the word 'cow' is uttered, desire is aroused in the mind to know something about the cow, but this desire is not satisfied by the word 'horse' or 'elephant'. Juxta-position, the third essential element of a sentence, is the absence of break in the apprehension of what is said, i.e. presentation of things without the intervention

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of time or of other unconnected things. This means that a sentence is made up by the combination of several notions and it is, therefore, necessary that the impression made by each word should remain fresh until this combination is effected. Here, this is to be noted that in a sentence it is not absolutely necessary that the words must be *uttered* together. In a printed or written statement we have no utterance and yet we apprehend the sense because the orthographic forms of words occur in juxta-position.

Many centruries before Vishvanatha, Acharya Rudrata also had expressed similar views on the definition of a sentence.[16] He held that sentence is a complete collection of words which are co-ordinated and co-related with one another. Here the phrase '*savyapeksa vrttinam*' (the words requiring co-ordination) means that the words in a sentence be inter-dependently connected with one another. Vishvanatha has termed the same as 'compatibility'. Moreover, the words in a sentence should be '*ekaparaka*' (co-related), it means that the constituent words should be co-related and not separated in terms of time which in the term of Vishvanatha is nothing but 'proximity'. Like Vishvanatha, he also maintains that the words in a sentence should be '*anakamksa*', i.e. after hearing or reading a sentence one should not feel that the sense conveyed by the sentence is still incomplete. The above definitions of sentence given by our rhetoricians are so complete and perfect that we have yet to come across a more precise and comprehensive definition of it.

3.4 Sentence : the basic unit of the language

The modern view about the sentence is that because a linguistic communication is primarily based on the meaning conveyed by a sentence, therefore, it is the basic unit of the language, and the words have no independent status and their meaning is determined by the position they hold in the sentence. Almost identical views were held by our grammarians and rhetoricians, too, who flourished in the second half of the first millenium.[17]

Our rhetoricians though have not dealt with this problem directly, yet they have shown full agreement with the school of Mimamsakas, particularly, 'abhihitanvaya Vadins' the followers of Kumarila Bhatta, who maintained that the meaning of a sentence is different from the meaning of its constituent words. According to this school of philosophers,

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'*abhidha*' ceases to function after denoting the meaning of individual words; the meaning of the sentence is understood after construing the meaning of the words. This special meaning is the meaning of the sentence.[18] Besides, there was another school of Mimamsakas, followers of Prabhakara Bhatta, known as 'anvitabhidhanavadins', who maintained that the total sum of the meaning of the sentence is the meaning of its constituent words.[19] But our rhetoricians have shown their interest in the views of the former school only.

4. Postulation of Association of sound and sense

Sanskrit rhetoricians' unique contribution to the science of language is the establishment of the relationship between an articulate sound and its effect on its hearer. They were, perhaps, the first to discover this mysterious property of an articulate sound, on which our 'tantrikas' also lay a great stress. In their treatment of various poetic elements, such as '*rasa*' *dhvani*, *riti guna* and *alamkara* they have given due importance to this aspect of the language. Though the scope of this paper does not allow us to go into minute details of this aspect of the Sanskrit poetics, yet a mention of a few of them will be enough to testify the above assertion.

All the authorities on Sanskrit poetics maintain that though the aim of poetry is to create *Rasa*, the highest aesthetic joy, brought about by the suggestive sense of the words, yet in this, words and sense, *gunas*, *alankaras* and *ritis*, which, to a great extent, are the formal aspects of the language, also have their important bearing. In the absence of proprieties of these ancellaries the 'rasa' which is an extremely delicate element, is likely to be spoiled. Moreover, presence of appropriate sounds and sense greatly helps in accelerating the process of realization of 'rasa', by creating a congenial atmosphere for its quick and proper realization. Acharya Anandavardhana has laid great emphasis on the maintainance of propriety of all these in a poetic language.[20] Besides, the nature and arrangement of various syllables, too, in a poetic composition, has been considered a very important element for the manifestation of a particular 'rasa' or poetic sentiment. For instance, arrangement of soft syllables has been considered very appropriate for the manifestation of the sentiment of 'love'.[21] But contrary to this, arrangement of harsh syllables has been considered to be more conducive to the manifestation of 'heroic sentiment'.[22] As such the form of composition

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involving various types of syllabic and phonemic arrangements, has been considered an important factor in the proper manifestation of a particular 'rasa' or poetic sentiment. This is the reason why Sanskrit authorities on poetics have laid greater stress on the formal linguistic aspects while detailing the essential properties of *riti*, *guna* and *alamkara*.[23]

They have emphatically maintained that the structure of the language, i.e. arrangement of particular type of phones or syllables can be correlated with a particular type of effect.[24] That certain types of sounds are inherently suitable for creating certain types of stylistic effects has been corfirmed by modern researches, carried out by linguists in various parts of the world. Grammont, for example, has attempted an elaborate study of French sounds from the point of view of their expressiveness and has classified all French vowels and consonants from the point of view of their expressive effect on French poets. Albert Wellek (1931) has suggested that there is a kind of fundamental association between certain types of vowels and certain types of objects. He thinks that certain vowels have fundamental association with, thin, quick, clear and bright objects, and certain other vowels have fundamental association with clumsy, slow, dull and dark objects, and he claims that these fuundamental associations can be proved by experiments. Ullemann (1996 : 70) thinks that lateral consonants are particularly well fitted to produce an impression of softness; and Leech (1966-98-99) suggests that (i) as voiced consonants have more relaxed articulation than their voiceless counterparts, the presence of voice suggests softness, and (ii) that consonants can be graded from the point of their hardness; fricatives and aspirates being harder than liquids and nasals, affricates being harder than fricatives and aspirates, and plosives being the hardest of all'.[25]

4.1 Phonological aspect of Gunas and Ritis

According to the Sanskrit rhetoricians, '*gunas*', whether ten or three, are the properties of '*rasa*', the poetic sentiment, and always reside by intimate relation in it, and are the invariable cause of its excellence. Linguistic properties, phonological or compositional, of these '*gunas*' have been unequivocably recognized by all the authorities on Sanskrit poetics.[26] The same is true of '*ritis*' which we shall discuss under the heading-stylistic aspect.[27] (For details see S.D. Ch. VIII & IX).

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5. Linguistic communication and use of appropriate words and syntactic components

In Sanskrit poetics, although, owing to its primary concern with literature, every aspect of it was linked with '*rasa*' or aesthetic joy, yet so far as the question of linguistic blemishes (*dosas*) is concerned, it is certainly not so, for, by comparing them with our bodily defects, the Sanskrit rhetoricians have made it clear that their primary concern is with the body or the language of the composition. They have dealt with this formal aspect of the language in full details. One may say that all the imaginable defects which are likely to occur in a linguistic communication have been properly categorized and discussed and illustrated.[28]

They maintain that in a linguistic communication, literary or otherwise, all constituents of a linguistic unit, viz. phones, words, phrases, or sentences or their meanings should be such as they do not create any hindrance or irritation in their perception or apprehension. Even in an ordinary communication linguistic demerits, such as use of words composed of harsh letters (*srutlkatu*), indicative of shame, abhorrence and inauspiciousness (*aslilartha*), indicative of improper sense (*anucitartha*), use of such words which, though backed by lexican or grammar, are not sanctioned by usage, (*aprayukta*), indicative of vulgarity (*gramyata*), use of technical terms in the context other than to which they belong (*apratitatva*), use of a words interpretable in different senses (*sandigdhatva*), use of word having more than one meaning in an absolute sense (*nihitartha*), use of word in a sense in which it is not used (*avacakatva*), use of a word or words, wherein the meaning is far-fetched and implies delay in fully grasping the sense (*klishtatva*), use of meaningless words (*nirarthakatva*) or incapacity in expressing the meaning (*asamarthatva*), or not conforming with grammatical patterns (*cyutasamskarata*), etc. are the demerits which are primarily related to the use of a word (*pada*) in an utterance.

Besides, there are as many as 23 linguistic defects which rest only in sentences, i.e. without any reference to words. Although, owing to its free word-order the syntactic structure of Sanskrit is not explanable in terms of SOV (Subject+object+verb) or SVO, etc. yet it has been thought necessary that the structure of a sentence should be such as it may not create any hindrance in the proper apprehension of the content of an utterance or a written statement owing to defective order or defective use of its constituents.[29]

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6. Style and Structure

Stylistics has been broadly defined as a scientific or systematic study of the poetic or literary language. Recently, it has assumed an added importance as a contributory discipline to literary criticism.

Authors of Sanskrit poetics, right from Bharata to Acharya Vishvanatha, have invariably laid stress on the importance of style in a literary composition, though denoting it in different terms. For instance, Bharata has termed it '*Vritti*',[30] a particular style of composition, Dandin and Kuntaka have called it 'marga'.[31] Vamana has called it '*riti*' and has laid down in clear terms that it is the soul of poetry (*Ritiratma Kavyasya*). According to him '*riti*' is a particular arrangement of words (*Vishishtapadaracana*) in a composition (K.A. 1.2.6-7) and hence it is like the proper adjustmeut of limbs in a body (cf *padasamghatana ritirangasamsthana visheshavat*).[32] Following Vamana, Acharya Anandavardhana has also termed it '*riti*' or '*padasamghatana*' i.e. system of placing words in a composition.[33]

In fact, the Sanskrit rhetoricians had realized that composition or proper appreciation of a literary piece is not possible without taking into account the stylistic elements involved in it. Their contribution to this aspect of linguistics is very significant. In works of Sanskrit poetics various aspects of stylistics, besides '*riti*', have been dealt with while discussing various other aspects of the literary language, such as blemishes (*dosas*), merits (*gunas*), figures of speech (*alamkaras*), powers of words (*sabdashaktis*), etc. and a complete picture of their total contribution to this can be had by putting all these scattered elements together. There is no denying the fact that their concept of stylistics was, more or less, of the theoretical aspect, yet it would be wrong to say that they were not aware of the importance of the stylistic analysis of a piece of literary composition. They, of course, did not pay a concentrated attention to the branch of stylistics, called 'applied stylistics', primarily dealing with the analysis of the language of a particular literary composition, as is being done now-a-days.

As we have already discussed various linguistic aspects, including stylistic elements, involved in other poetic elements, discussed in the works of Sanskrit poetics, here we shall only, briefly, enumerate the various linguistic elements thought to be essential for a particular style or '*riti*'.

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Vaidarbhi.—The essential components of this style of composition are letters and words, expressive of 'madhuryaguna'.[34] According to Rudrata the 'vaidarbhi' style contains non-compounded words or compounds of two words only. It is replete with ten kinds of merits (*gunas*), abounding in the second letter of a 'varga', as well as the first and the third.[35] Kuntaka's 'sukumara marga' and Mammatas 'komala Vritti are the only other names of 'Vaidarbhi riti' of Dandin and Vishvanatha.

Gaudi—The 'Gaudi' style has been defined as a piece of composition, which is harsh, owing to the existence of letters expressive of 'ojas' or a composition abounding in long compounds.[36] According to Purushottama, however, the Gaudiya style is full of compounds, replete with the second and the fourth letters of a 'varga' (class of consonants) and abounding with a good instances of alliteration, it has a very few sentences.[37] This is another name for Kuntaka's 'vicitra marga' and Mammata's 'parusavritti'.

Pancali.—The Pancali style is the composition in which there are five or six compounded words, the words themselves being other than those which constitute the first and the second style.[38] Bhoja, on his part, says that poets recognize that style to be 'Pancali' which is sweet and graceful, is endowed with *Ojas* and *Kanti*, and contains five or six compound words.[39] Kuntaka has termed it as 'madhyama marga' and Mammata as 'upanagarika'.

Lati.—According to Vishvanatha, the Lati style stands between the Vaidarbhi and the Pancali.[40] But referring to some other authorities he says that according to them Lati is fine with compounds of graceful words, not abounding in a number of conjunct consonants, and is endowed with the presentation of the subject, containing proper adjectives.[41]

There are others, according to whom, Gaudi is a piece of harsh composition, Vaidarbhi contains series of graceful words, Pancali is an admixture of the two, i.e. stands midway between the two, and the Lati is with tender words.[42]

6.1 Stylistic aspect of Riti and Guna

Viewing the above details of 'riti' (style) and 'guna' from the modern point of view, we may say that essential elements (phonological or

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morphological) prescribed for different styles are nothing but 'style markers' in the modern terminology, i.e. in a composition existence of a particular type of phonological or morphological structure is indicative of the particular style involved in the composition of that piece of literature, e.g. existence or use of retroflex sounds and long compounds is a marker of a harsh style and so on.

But at the same time the Sanskrit rhetoricians have given due consideration to the objective (non-linguistic or non-formal) aspect of the style (Riti) and 'Gunas' as well. They hold that propriety of the content is the actual deciding factor of it. Vishvanatha says—on account of the propriety in the speaker and the like a composition becomes otherwise than that what it is manifested by its formal linguistic style markers.[43] Further, elucidating the statement, he states 'speaker and the like' implies the person who speaks, the nature of the subject, the matter dealt with, or the nature of composition and so forth.[44]

6.2 Stylistic aspect of 'doshas' (blemishes)

With regard to the linguistic blemishes, particularly transient blemishes (*anitya dosha*), they maintain that they are mostly conditioned by stylistic or contextual environments, i.e. under different circumstances, pertaining to the propriety of the content or the speaker, etc. a defect may cease to be a defect, may turn into merit (*guna*) or may stand as neither a merit or a demerit,[45] e.g. reversal of the order of the subject and the predicate is a syntactic defect (*vidheyavimarsha dosha*) but in the statement of an agitated person, as in '*nyakkaro ....*' it has become a '*guna*', indicating the disturbed state of mind of the speaker. In the terminology of modern stylistics, we may call it 'phrase rank shifting' or 'deviation' which brings about a significant change in the meaning of the utterance. Similarly, '*punarukti*', a defect resting in word becomes a '*guna*' in the expression of compassion, intensity of feeling, or imperativeness of an action, etc.

In a stylistic analysis much importance is attached to the choice of componential elements, pertaining to all levels of the linguistic structure, to make the content more significant. Regarding this, Acharya Anandavardhana very clearly states—when a poet is engaged in his creative activity, various synonyms and structural patterns pervade his mind and he picks up the best among them. He has, therefore, strongly advocated for the selection of words, capable of conveying the desired meaning.[46] Like Hocket they, too, held that 'two utterances in the same

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language, which convey approximately the same information, but which are different in their linguistic structure represent two different styles.[47] For instance, there are two synonyms of Lord Shiva, viz. 'pinaki' and 'kapali', which are even structurally identical, but the poet Kalidasa had to make a choice between the two to make his content significant in the Kumara-Sambhava.[48]

7. Relationship between a word and its meaning

The problem of word and its meaning had been engaging the attention of Indian grammarians and etymologists from the very inception of Indian literature. According to Brihaddevata there are as many as six determinants of the primary meaning of a Vedic or a '*laukika*' word,[49] which later on were raised to twelve by grammarians and were also accepted by rhetoricians.[50]

Acknowlegding the commendable achievements of Indian scholars in the field of semantics Professor Emenau states—certainly in one other slowly awakening department of linguistics, that is concerned with meaning, the West still has something to learn from India. These grammarian, literary theoreticians, and philosophers were all concerned with problems of meaning and much was thought and written on the subject. Of this the West is, for all practical linguistic purposes, innocent. The Hindu treatises are in a difficult style, and few in the West will be qualified to deal with them as Sanskritists, philosophers and linguistic scholars, yet the results are likely to be worth the effort; it is a subject that can be recommended to aspirants.[51]

In this branch of linguistics, too, the contribution of the Sanskrit rhetoricians is no less important than that of the grammarians, logicians or Mimamsakas. They have confined themselves not only to the problem of primary or conventional meaning of a word, but also have thoroughly discussed the various problems regarding secondary or suggestive meanings of a word from various points of view, while taking into account all the views expressed on this subject by earlier writers.

In the sphere of meanings the greatest contribution of Sanskrit rhetoricians is the recognition of three powers of a word, viz. '*abhidha, laksana* and *vyanjana*'. Prior to this, all thinkers, grammarians and logicians could not go beyond 'laksana' to explain the various meanings of a word.

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In fact, they were in favour of acknowledging two '*shaktis*' only, even the motive of the 'Prayojanavatilaksana' was included in '*vishishtalaksana*'. Our rhetoricians, however, emphatically pleaded for the recognition of three different powers of a word. Like grammarians they, too, maintained that the conventional or primary meaning of a word, has limited scope, being conditioned by its determinants which are association (*samyoga*), dissociation (*viprayoga*), companionship (*sahacarya*), hostility (*virodhita*) or compatibility of co-existance, juxtaposition of another word (*shabdasyanyansyasannidhi*), power (*samarthya*), motive (*artha*), context (*prakarana*), attributes or characteristic (*limga*), congruity (*auciti*), gender (*vyakti*), accent (*svara*), etc. As such 'abhidha' ceases to denote any sense beyond the primary sense determined by the above mentioned factors. Therefore, they held that intricacies of symbolic meaning can be understood in the light of '*laksana*' only. There is, perhaps, no school of structural linguists which could tell us how the meaning of a 'dull person' can be grasped from the expressive word *go* 'a cow'.

But the meaning arising from suggestive words, components of a word, or its meaning, can never be understood either by 'abhidha' or by '*laksana*', owing to exhaustion of their powers or their conditional application. Whereas, on the other hand, the unlimited power of the suggestion is capable of conveying different meanings of a particular word, arising either through the employment of a particular word or through its sense which causes one to think of something else, on account of the character of the speaker, or the person addressed to, or the sentence, or the proximity of another person, or the occasion, or the place, or the time, or the modulation of voice, or gesture, etc.[52] Postulation of '*vyanjana*' the third power of a word is, perhaps, the most unique contribution of Sanskrit rhetoricians in the field of science of meaning.

Conclusion : From the above analysis it may safely be concluded that Sanskrit rhetoricians while dealing with the science of literary criticism were incidently also dealing with many intricate problems of the language as such. In fact, in certain areas of linguistics they have made some very important contributions and have shown a penetrating insight to locate some of the mysteries of linguistic behaviour in a linguistic community. But uptil now, they have not received due recognition from linguists for their valuable contributions. Therefore, a proper and exhaustive assessment of their works needs immediate attention from our linguists.

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   (b) Bhamaha—*Sabdarthau Sahitau Kavyam.* **Kavya.** 1.16
   (c) Kuntaka. **Vakroti.** 1.7
   (d) Mammata. **K.P.** I.1
2. cf. *yatrarthah sabdo va.....vyanktah kavyavisheshah*—**Dhva.** I.13
3. *Vacameva prasadena lokayatrapravartate.* **Kavyadarsa.** I.3
4. *Idamandham tamah kritsnam jayeta bhuvanatrayam, yadi sabdahvayam jyotirasamsaram na dipyate.* **Kavyadarsa.** I.4
5. *Vagrupatacenniskramet—na prakasah prakaset.* **V.P.** I. 124
6. cf. "A language is a system of arbitrary vocal symbols by means of which members of a social group cooperate and interact" (**Linguistic Change**).
7. cf. *iyantah idrisa varnah idrigarthabhidhayinah, vyavaharaya lokasya pragittham samayah* kritah. **K.A.** 6.13.
8. (i) *ekarthah padasamuhovakyam. Sabara Bha.* **Jaimini sutra.** 2.1.46 **Kasika.** VIII 1.8.
   (ii) cf. Patanjali (a) *akhyatam savyayakarakavisheshanam* (b) *sakriyavisesam ca* **V.P.** 2.1.1. (c) *akhyatam savisheshanam,* (d) *ekatin-vakyam.* **M.Bh.** 2.1.1
   (iii) Nagesa bhatta– *padasamuhovakyamarthasamaptau* (**L.M.**).
9. *Varnah padam prayogarhananvitaikarthabodhakah.* **S.D.** II, 2a also cf. *tasmadaksaranyeva padam,* **Sabara Mimamsa.** 1.1.5.
10. cf. *catustayi shabdanam pravrttih, jatishabdah, gunashabdah, kriyashabdah, Yadriccha shabdascaturthah.* **M.Bh.** II.A.
11. (i) *Samketitascaturvidho jatyadijatireva va.* **K.P.** I.10.
    (ii) *Samketo grhyati jatau gunadri vyakriyasu ca.* **S.D.** II.4
12. cf. *jatiscaturbhirjatyadyai*——**S.D.X.** 68
13. cf. (i) *vacyortho' bhidhaya bodhyo,*—**S.D.** II.3
    (ii) *syad vacako laksanikah shabdo'tra vyanjakastridha.* **K.P.** 2.1.
14. see. 8 above
15. *Vakyam syad yogyatakamksasattiyuktah padoccayah.* **S.D.** II. 1a
16. *Vakyam tatrabhimatam savyapeksavrittinam.*
    Samudayah shabdanamekaparanamanakamksah. **K.A.** II.7
17. *pade na varnah vidyante vakyeshvavayavah na ca. vakyat padanamatyantam praviveko na kascana.* **V.P.** 273
18. *padarthanam sambandhe tatparyartho*—**K.P.** II. 7 *padartha eva vakyartha ityanvitabhidhanavadinah.* **K.P.** II. 7
    (b) *anvitanamevabhidhanam shabdabodhakatvam, tad vadino' nvitabhidhana vadinah.* **K.P.**
19. *abhihitanam svasvavrtya padairupasthapitanam anvaya iti vadinah.* **K.P.**
20. *anaucityadrite nanyat rasabhangasya karanam.* **Dhva.** III. 14 ff.
21. *Sringara eva madhura . . . madhuryam pratitisthati,* **Dhva.** II. 7-8.
22. *raudradayo rasa . . . ojo vyavasthitam.* **Dhva.** II.9
23. see **S.D.** Ch. VIII-X, **R.P.** VIII-X, **Dhva.** II-III.
24. see **Dhva.** III. 2-6, **S.D.** VIII-IX. **K.P.** VIII-IX.
25. Referred in *Saili aur sailivigyan,* Agra (1976) p. 61.
26. see **Dhva.** III-2-6, **S.D.** Ch. VIII, **K.P.** Ch. VIII.
27. see 6. infra
28. see **S.D.** VII. **K.P.** VII.

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29. see S.D. Ch. VII, vakyadosas
30. *Sringare caivahasye ca vrittisyat* . . . N.S. XXII. 65-66.
31. (i) *asteko giram margah* . . . Dandin, kavyadarsa.
    (ii) Kuntaka—V.J. I.14.
32. cf. S.D. IX.1
33. Dhva. III. 2-6
34. S.D. IX. 2-3a
35. ibid 3a ff.
36. ibid 3b.
37. ibid 3b ff.
38. ibid 4
39. ibid 4 ff.
40. ibid 5a
41. ibid 5a ff.
42. ibid.
43. *Kvacittu vaktradyaucityadanyatha racanadayah.* S.D. IX.5
44. ibid
45. *anyeshamapi doshanamityaucityanmanisibhih, adoshata ca gunata jneya canubhayatmata.* S.D. VII. 32
46. Dhva. III. 32
47. *A Course in Mod. Ling.* p. 556.
48. cf. *dvayam gatam.* K.S. V. 71
49. cf. *arthat prakaranat limgadaucityad desakalatah mantresvarthavivekahsyaditareshviti ca sthitih,* II.118
50. cf. *Samyogo viprayogasca* . . . S.D. I. 14; V.P. II. 317-18
51. India and Linguistics, JAOS, 75(1955) p. 151 quoted in Bh.Bh. Vi. ki Bhumika p. 321.

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काव्यप्रकाशीयप्रदीपप्रभयोर्वैमत्यविशेषे सत्यपरीक्षणम् ।

प्रा० डा० शशिधर शर्मा, एम.ए. (सं०, हिं०) डी.लिट्

ध्वनिविषयकोमाम्मटोवाग्विशेष :

तुरीयोल्लासे हि ध्वनिनिरूपणप्रसङ्गगतं काव्यप्रकाशीयम्प्रतीकविशेषं समाश्रित्य प्रदीपकृताऽथ तमाश्रित्य प्रभाकृतोद्द्योतकृता च वैचित्र्यवैभवसम्भृताः केचन चारवः प्रवर्तिता विचारोर्मयः । तत्र प्रकृते प्रदीपप्रभयोर्वैमत्यविशेषम्परीक्षामहे सहृदयहृदयेषु सम्मदसंक्तिप्रस्रवणप्रस्यन्दाय । उद्द्योतादिकृतां मतञ्च हिरुक् परिक्षणीयमाकलयामः ।

गाढकान्तदशनक्षतव्यथा—
सङ्कटादरिवधूजनस्य यः ।
ओष्ठविद्रुमदलान्यमोचय—
न्निर्दशन् युधि रुषा निजाऽधरम् ॥[1]

इति खलु वान्देवताऽवतारस्योदाहारः ।

"योनृपो युधि निजाधरं निर्दशन्-कोपात् खण्डयन् सन्, वैरिवधूजनस्य ओष्ठविद्रुमदलानि-विद्रुमदलानीव ओष्ठान् । उपमितं व्याघ्रादिभिरिति समासो व्याघ्रादेराकृतिगणत्वात् । गाढा तीव्रा या कान्तदशनक्षतव्यथा प्रियकर्तृका दशनव्रणार्त्तिः तद्रूपात् सङ्कटात् महोपद्रवात् अमोचयत्इत्यर्थः । अत्र वृत्तिः—"अत्र विरोधाऽलङ्कारेणाऽधरनिर्दशनसमकालमेव शत्रवो व्यापादिता इति तुल्ययोगिता, 'मम क्षत्याऽप्यन्यस्य क्षतिर्निवर्तता'मित्युत्प्रेक्षा च (व्यज्यत इति शेषः) ।"[2]

अलंकारसर्वस्वोपरि संजीवन्याख्यया व्याख्यया संजीवितरसिकहृदयो विद्याचक्रवर्ती सम्प्रदायप्रकाशिन्यामित्थमिदं व्याख्यत्—निजाऽधरं निर्दशन् अरिवधूजनस्याधरान् कान्तदशनक्षतदुःखादमोचयदिति विरोधाभासः । समकालमित्यनेन लडर्थ उद्द्घाटितः । अधरनिर्दशनमोचनेनासां भर्तृव्यापादनं व्यञ्जितम् । अलंकारान्तरमपि व्यज्यत इत्याह मम क्षत्येतीत्यादि ।[3] 'विरोधाऽऽभासः' इति प्रायिकतया परत्र प्रथमानमलङ्कारं प्रकाशकाराः 'विरोध' इत्येव व्यपदिशन्तोऽसूत्रयन्—

विरोधः सोऽविरोधेऽपि
विरुद्धत्वेन यद्वचः । इति[4]

व्यभजंश्च—

जातिश्चतुर्भिर्जात्याद्यैर्विरुद्धा स्याद् गुणस्त्रिभिः ।
क्रिया द्वाभ्यामथ द्रव्यं द्रव्येणैवेति ते दश ॥[5] इति ।

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एवञ्च,

परिच्छेदातीतः सकलवचनानामविषयः ।
पुनर्जन्मन्यस्मिन्ननुभवपथं यो न गतवान् ।
विवेकप्रध्वंसादुपचितमहामोहगहनो ।
विकारः कोऽप्यन्तर्जडयति च तापञ्च कुरुते[१] ॥

इत्यत्र मालतीमाधवीये पद्ये यथा 'जड़यति च तापं च कुरुते' इत्यनयोः क्रिययोर्विरोधस्तथैव प्रकृते स्वाधरदशनपराऽधर-दशनव्यथामोचनयोः क्रिययोरिति तद्भावः ।

अनुपपत्तिपरम्परा—

परन्तु कथमत्र शक्यते विरोधस्य व्यंजकत्वं वक्तुम्, तस्य सामानाधिकरण्यनियतत्वात् । यथाहि एकाधिकरणे जाड्यनिरूपितं तापनिरूपितं च कर्तृत्वमसंभवीति तत्र विरोधः प्रतिष्ठितो, न तथा प्रकृते, भिन्नाधिकरणकत्वात् । स्वाधराधिकरणकं हि दंशनं, वैरिवधूजनोष्ठाधिकरणकञ्च दंशनमोचनम्— इति ।[७]

एवं याऽपि तुल्ययोगितायां व्यङ्ग्यतोक्तिः सापि चिन्त्या ।

'नियतानां सकृद्धर्मः सा पुनस्तुल्ययोगिता ॥[८]

इति हि काव्यप्रकाशीयमेव सूत्रम् । नियतानां प्राकरणिकानामेव अप्राकरणिकानामेव वा । सकृत्पदोपादानाद्यत्र प्रतिस्वं धर्मा भिन्नाः, एकस्यैव वा सर्वत्रोपादानं, तत्र नातिप्रसंग इति भाव इति सुधासागरीकाराः ।[९] आलंकारिकपूर्वपूरुषेण भामहेनेत्थमियमलंकृतिरलक्ष्यत—

न्यूनस्यापि विशिष्टेन, गुणसाम्यविवक्षया ।
तुल्यकार्यक्रियायोगादित्युक्ता तुल्ययोगिता ॥ इति[१०],

परभवैरेतदेव प्रज्ञाविभवैर्यथाक्रमं वैशद्यतारतम्यधाराभिः परितः परिश्चक्रे । अयमाशयः सामान्येन प्रवृत्ततया प्रतीयमानस्यापि भामहभाषितस्य प्रकाशकारीयसरण्या प्रकृताप्रकृताऽन्यतराऽऽश्रयक 'नियत' गतत्वमवश्यैष्टव्यम् । अन्यथा

शेषो हिमगिरिस्त्वं च महान्तो गुरवः स्थिताः ।
यदलङ्घितमर्यादां चलन्तीं बिभृथ क्षितिम् ॥[११] इति

तदीयमुदाहरणमनुपपन्नं स्यात् ।

वामनविचारः,

एवम्, 'विशिष्टेन साम्यार्थमेककालिकक्रियायोगस्तुल्ययोगिता'[१२] इति वामनीये लक्षणेऽपि वीक्षणीयम् । "विशिष्टेन न्यूनस्य साम्यार्थमेककालायां क्रियायां यथा—

जलनिधिरशनानिभां धरित्रीं,
वहति भुजङ्गविभुर्भवद्भुजश्च ॥"

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इति वृत्त्यैवाऽतिवृत्तिव्यावर्तनात् ।[13] विशिष्टेन गुणाधिकेनोपमानेनेति यावत् । अर्थादत्र न्यूनस्येत्यनेनोपमेयस्येत्यवगम्यते । एकः कालो यस्याः सा एककाला तस्यां क्रियायां साम्यार्थं यो योगः, सा तुल्ययोगितेति काव्यालंकारकामधेनुः[14] । उपमानोपमेयभावस्याऽभावादेव 'गाढकान्ते' त्यादौ तुल्ययोगितासद्भावे वामनस्याऽपि नाऽतो मनः प्रत्ययः । वस्तुतः प्रकाशकारीये विवेचने प्रकाशीयमेव लक्षणं निर्णायकधुरां वोढुमर्हतीतीह लक्षणाऽन्तरपरीक्षणमनपेक्षणीयमेव ।

पाण्डुक्षामं वदनं, हृदयं सरसं, तवालसञ्च वपुः ।
आवेदयति नितान्तं क्षेत्रियरोगं सखि हृदन्तः ।।

कुमुदकमलनीलनीरजालि—
र्ललितविलासजुषोर्दृशोः पुरः का ।
अमृतममृतरश्मिरम्बुजन्म
प्रतिहतमेकपदे तवाऽऽननस्य ।।[15]

इत्यनयोश्च प्रकाशकारोपात्तयोर्निदर्शनयोः पूर्वत्र प्रकृतानां विरहिणीवदनादीनामेव धर्मत्वेनाऽऽवेदनाऽऽख्योधर्म उपात्तो, न प्रकृतरोगधर्मतया । उत्तरत्र च सुदृशोवर्णनीयत्वादप्रकृतानाङ्कुमुदादीनामेव धर्मतया पूर्वार्धे 'का' पदव्यंग्योधिक्षेपः । उत्तरार्धे प्रतिहतत्वञ्चोपात्तम् । 'गाढकान्ते' त्यादिपद्ये तु नैकतरमपि लक्षणमिति कथं तुल्ययोगिताया व्यंग्यत्वोक्तिरपि ? अत्रत्याऽनुपपत्तिः काव्यप्रकाशविमर्शिन्याः साहित्यचूडामण्यपराऽभिधानायाः प्रणेत्रा साहित्यचक्रवर्त्तिश्री गोपालभट्टेन व्यक्तमालक्षिता, यदलेखि—'एकस्याः काले तदन्यस्या अपि क्रियायास्तुल्योयोगइति विवक्षणादियं तुल्ययोगिता, न पुनः नियतानां सकृद्धर्म इति दशमे लक्ष्यमाणा । न च

न्यूनस्याऽपि विशिष्टेन, गुणसाम्यविवक्षया ।
तुल्यकार्यक्रियायोगादित्युक्ता तुल्ययोगिता ।।

इत्यादि ग्रन्थान्ताराऽनुरोधात्, तल्लक्षणाऽयोगादित्यलं व्याख्येयग्रन्थपौर्वापर्यविपर्ययव्यलीकोद्घाटनेनेति ।[16]

उत्प्रेक्षानुपपत्ति :—

यथा चाऽयथाभावमनापन्नमनुवर्ततेतमां तुल्ययोगिताया मौलिकं स्वरूपं, तथा साम्प्रतिकस्य युगस्याऽऽलंकारिकप्रवरश्रीविश्वेश्वरपर्वतीयकृततल्लक्षणोदाहरणाभ्यां सुशकं निश्चेतुम्, प्रकृतानामप्रकृतानामेव वा एकधर्माऽन्वयस्तुल्ययोगिता ।

धाराधरे गगनसीममलीससत्व—
सम्पादके समभिवर्षति वारिजाक्षि ।
कल्लोलिनीषु कुसुमेषु च केतकीना—
मप्यन्यहृत्सु च विभाति रजोऽभियुक्तिः ।

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अत्र वर्षावर्णने प्रकृतानां केतकादीनां रजोरूपैकधर्मसम्बन्धः ।

अप्रकृतानां यथा—

अधरकरचरणवृत्ति
तरुणि ! तवोत्पश्यतामरुणिमानम् ।
हिंगुललोहितकमहा-
रजतानां हीयते महिमा ॥[13] इति ।

एवं व्यङ्ग्यपक्ष उत्प्रेक्षायाः प्रक्षेपोऽपि मम्मटोद्भ्रुतो न युक्तियुक्तः । तत्र यद्यप्यचेतनमधरमधिकृत्य यदुक्तं—मम क्षत्याऽप्यन्यस्य क्षतिर्निवर्ततामिति तद्बुद्धिरुत्प्रेक्ष्यते इति, तदचोदनीयमेव, चेतनाऽचेतनविचारस्योत्प्रेक्षाविषयेऽनुपयोगात् ।

अन्यथैव स्थिता वृत्तिश्चेतनस्येतरस्य वा ।
अन्यथोत्प्रेक्ष्यते यत्र तामुत्प्रेक्षां विदुर्बुधाः ॥[14]

इत्यभियुक्तोक्तेः, तथापि नाऽत्रोत्प्रेक्षायां प्रेक्षावतां पक्षपातः । यतः—
संभावनमथोत्प्रेक्षा प्रकृतस्य समेन यत् ।[15]
इतीत्थमलक्षयन्नलङ्कारमिमं वाग्देवतावतारा :।
समेनोपमानेनेति वृत्तिः ।[16] अलोकसिद्धेन, कविकल्पितेनेति भावः ।

तदुक्तं चक्रवर्तिभट्टाचार्यैः—

यदाऽयमुपमानांशो लोकतः सिद्धिमृच्छति ।
तदोपमैव, येनेवशब्दः साधर्म्यवाचकः ॥
यदा पुनरयं लोकादसिद्धः कविकल्पितः ।
तदोत्प्रेक्षैव येनेवशब्दः संभावनापरः ॥ इति

इदंचेवशब्द सममिव्याहारे एव, अन्यत्र तु लोकसिद्धेनापि तेन 'मुखं चन्द्रं मन्ये, इत्यादेः संग्रहः । 'चन्द्र इव मुखम्' इत्यादौ तु उपमैवे ति बोद्धव्यम् । 'प्रकृतस्ये' त्यस्य प्रकृतताऽवच्छेदरूपेण ज्ञातस्येत्यर्थः । तेन यत्राऽऽहार्यं सम्भावनं तत्रैवोत्प्रेक्षा । तेन

'रामं स्निग्धघनश्यामं विलोक्य वनमण्डले ।
प्रायोधाराधरोऽयं स्यादिति नृत्यन्ति केकिनः ॥

इत्यत्राऽनाहार्यसंभावनायां नाऽतिव्याप्तिः (अभिरामत्वं प्रकृततावच्छेदकम्, उन्मेष इत्याद्युदाहरणे च पादशोभात्वं तथा)। अत्र केकिनां नृत्यप्रवृत्त्या संभावनाया अनाहार्यत्वम् । रूपकवित्तावतिव्याप्तिवारणायाऽत्र संभावनमिति । रूपके तत्त्वेनाऽवधारणम् । ससन्देहे समकोटिकः संशयः, अत्र तूपमानकोटिकः, इति द्वयोर्भेदः ।

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अत्रा 'व्यलंकारत्वे' सतीति विशेषणं प्रकरणप्राप्तमस्त्येव, तेन प्रतिभानुत्थिताया: वास्तविकसंभावनाया: असुन्दरसाधारणधर्ममूलसंभावनायाश्च चमत्काराजनकतया अलंकारत्वाभावेन नोत्प्रेक्षात्वप्रसंग:, रमणीयसाधारणधर्मनिबन्धना प्रतिभोत्थाऽपितैव हि संभावना चमत्कारोभवतीति सैवालंकार: ।.....सा चेयमुत्प्रेक्षा हेतुफलस्वरूप-संभावनाभेदाद् बहुप्रकारा । तथाहि । जातिगुणक्रियाद्रव्याणामभावस्य च संभावितत्वेन स्वरूपोत्प्रेक्षा पञ्चधा । एवं हेतुफलयोरपि जात्यादिरूपत्वेन तयोरपि प्रत्येकं पञ्चविधत्वम् । एवमुत्प्रेक्षानिमित्तस्य धर्मस्योपादानानुपादानाभ्यां बहुभेदा: । परन्तु ईदृग्वैचित्र्यसहस्त्रं न चमत्कारातिशयायेति न ग्रन्थकृता उक्तमिति सर्वं प्रदीपोद्द्योतादिषु स्पष्टम् ।[२८]

एवञ्चोपमानोपमेयभावउत्प्रेक्षाया जीवातुरिति निष्कृष्यते ।

अतएव वामन :

'प्रतिवस्तुप्रभृतिरुपमाप्रपञ्च:' ।[२३] इति यदसूत्रयत्, तत्र कामधेनुकार: 'प्रभृति' पदगम्यानलंकारानजीगणत्—

प्रतिवस्तु समासोक्तिरथाप्रस्तुतशंसनम् ।
अपह्नुतीरूपकं च श्लेषोवक्रोक्त्यलंकृति: ।।
उत्प्रेक्षातिशयोक्तिश्च सन्देह: सविरोधक: ।
विभावनानन्वय: स्यादुपमेयोपमा तत: ।।
परिवृत्ति: क्रम: पश्चाद्, दीपकं च निदर्शना ।
अर्थान्तरस्य न्यसनं, व्यतिरेकस्तत: परम् ।।
विशेषोक्तिरथ व्याजस्तुतिर्व्याजोक्त्यलंकृति: ।
स्यात्तुल्ययोगिताक्षेप: सहोक्तिश्च समासत: ।।
अथ संसृष्टिभेदौ द्वावुपमा रूपकं तथा ।
उत्प्रेक्षाऽपह्नवश्चेति विज्ञेयोऽलंकृतिक्रम: ।।[२१] इति

अत्रेच-अतद्रूपस्यान्यथाध्यवसानमतिशयार्थमुत्प्रेक्षा ।[२४] इत्येवमुत्प्रेक्षालक्षण-वृत्तावपि 'सादृश्यादियमुत्प्रेक्षेति साक्षादवाऽधारि[२५] । तत्र कामधेनु: —'अतद्रूपस्येति । अतद्रूपं प्राकरणिकं वस्तु । तदात्मना प्राकरणिकवस्तुरूपत्वेनाऽतिशयदोषेण । तथाविधं संभावनाऽपरपर्यायमध्यवसानमुत्प्रेक्षेति लक्षणार्थ: । .....अतत्स्वभावस्य वस्तुनस्तत्तद्गुणयोगात्तत्तद्भावकल्पनमध्यारोप: । यत्र रूपलाभ: । यत्तु सादृश्ये सत्येकेन वस्तुना वस्त्वन्तरस्य प्रतिपादनमध्यवसायरूपं सा सादृश्यमूला लक्षणा । यत्र वक्रोक्तिव्यपदेश: । यत्पुनरतद्रूपे वस्तुन्यतिशयमाधातुं तद्रूपतयाऽध्यवसानं सोऽयमध्यवसाय: । संभावनालक्षण उत्प्रेक्षेति विवेक: । अतो न रूपकं, नाऽपि वक्तोक्तिरिति ततो भेदोदर्शित: ।[२५] इत्येवं यथामूलमुल्ललास । अत्रत्येन प्राकरणिकाऽप्राकरणिकाऽऽदिव्याख्यानेन 'सम्भावनोत्प्रेक्षे'ति सौत्रम्मूलमप्यासूचितम्भवति । यद्यपि सन्ति तादृशाश्चर्या-

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चार्या ये नाऽवश्यं सादृश्यजीवातुतामस्या अनुजानते, भूमा तु तामनुजानानामेव । प्रकाशकारीये विवेचने प्रकाशकारीयमेव वचनं निर्णायकधुरां वोढुमर्हतीति च नाऽऽवर्तनीयं वचः । तस्मादुत्प्रेक्षायाव्यङ्ग्यत्ववागपि न सुमनसां मनोमोदाय । यतो 'गाढकान्ते' त्यादिनि पद्ये नाऽस्ति दवीयानप्युपमानोपमेयभावः—क्व हि तत्र सादृश्यम् ? 'ओष्ठ-विद्रुमदलानी' त्यत्र तु सन्नप्यसौ न प्रकृतोपयोगयोग्यः । एवञ्च साहित्यचूडामणिकारेण यदभण्यत—'अत्राऽप्युपमेयस्योपमानतया सम्भावनाकारं वक्ष्यमाणोत्प्रेक्षालक्षणं न सङ्घटते'[२७] इति, तद्युक्तियुक्तमेवेत्यवसेयम् ।

प्रदीपकृतोव्याख्यानम्—

अधस्तादुपदर्शितामनुपपत्तिपरम्परां पर्यालोचयन् काव्यप्रकाशव्याख्यातृणां मौलिमुकुटमणिः श्रीलोगोविन्दठक्कुर इत्थमटीकिष्ट प्रकृतम्प्रकाशम्—

'अत्र निजाधरदशनवैरिवधूजनोष्ठदशनव्यथामोचनयोः कार्यकारणोः पौर्वापर्यभावलक्षणयाऽतिशयोक्त्याऽलंकारेणाऽधरदशनसमकालमेव शत्रवो व्यापादिता इति—

'समुच्चयोऽसौ, सत्वन्यो युगपद् या गुणक्रिया ।'

इत्युक्तलक्षणः लक्षणसमुच्चयाऽलङ्कारो द्योत्यते । एष एव च 'तुल्यकालं योगिते' ति व्युत्पत्त्या तुल्ययोगितेति कैश्चिदुच्यते । मम क्षत्याऽप्यन्यस्य क्षतिर्निवर्ततामिति बुद्धेरप्युत्प्रेक्षाऽप्यत्र व्यंग्या' इति ।[२८]

प्रभोद्द्योतकृत्कृतं समाधानम्

अत्र प्रभाकृत :—

'वस्तुतस्त्विदमयुक्तम् । उक्तातिशयोक्तेः प्रौढ़ोक्तिसिद्धत्वेन स्वतः संभविव्यंजकार्थोदाहरणत्वायोगात् । अतोवृत्त्युक्त ओष्ठदशनतद्व्यथामोचनयोगपद्यविरोध एवाभासमानो व्यंजकः, वाच्यतया सामानाधिकरण्येनाप्रतीतस्यापि व्यंजनया तथाप्रतीतिसंभवादित्येव युक्त'[२९]मिति

नागेशभट्टाश्च—'केचित्तु वीरानुभावत्वेन प्रकृतयोः स्वाधरदशनशत्रुव्यापादनयोरेककालिकत्वरूपैकधर्मसम्बन्धात्तुल्ययोगिता च'[३०] इति ।

कालक्रमानुसारेण प्रभाकृत् पूर्वः, उद्योतकृत्तु परः । प्रभाकृद्व्यंजक-(विरोधालङ्कार) विषये प्रदीपकृन्मतं निरास्थदित्युद्द्योतकारो व्यंग्य(तुल्ययोगिता)-विषये एवापरमतोपन्यासमुखेन तन्मतनिरसनार्थं प्रायस्यत् ।

वस्तुतस्तु नागेशेन परमतानुवादो निजास्वरससूचनायैव कृत इति वितत्य तन्मतसमीक्षणपूर्वकमन्यत्र दर्शितं, मूलमतमपि हिरुगेव पर्यालोचितमिति प्रभाकृन्मतमेव प्रकृते समीक्षणनिकषविषयतां नेतुमवशिष्यते । ओष्ठदशनतद्व्यथामोचन-

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यौगपद्यविरोध एवाभासमानो व्यञ्जक इति प्रभाकृतां भणितिः। तत्रेदं विचारणीयं, वस्तुगत्या विरोधाभावेऽपि विरोधप्रतिभाप्रयोजकरूपेणाभिधानं विरोधाभासोऽलङ्कारः। स च सामानाधिकरण्यमूलः। भिन्नदेशतया प्रसिद्धयोरेकदेशसम्बन्धादिरूप इति यावत् इति[३१]। यथा—

अभिनवनलिनीकिसलयमृणालवलयादि दवदहनराशिः।
सुभगकुरंगदृशोऽस्या विधिवशतस्त्वद्वियोगपविपाते॥[३२]

इत्यत्र नलिनीकिसलयत्वादिजातेर्दवदहनत्वजातेश्च विरोधः सामानाधिकरण्येनोपनिबन्धनैकनिबन्धनः।

'जडयति च तापं च कुरुते' इत्यादावपि समाना गतिः।

पूर्वोक्तरीत्या जातेर्जातिगुणक्रियाद्रव्यैः, गुणस्य गुणक्रियाद्रव्यैः, क्रियायाः क्रियाद्रव्याभ्यां, द्रव्यस्य द्रव्येणेति दशभेदस्याऽपि[३३] विरोधस्य सामानाधिकरण्यमेवैकं शरणमिति पर्वतीयोदाहरणे रमणीयं प्रदर्शितं भवति पिंडीकृत्य—

'कर्पूरं वह्निरुष्णं मरुदपि तपनं
चन्दनं क्ष्वेड इन्दुः।
सा श्यामा पाण्डुरुच्छ्वसिति सजलमुखं
मन्मथोऽप्यप्रमेयः।
चेतः शून्यायते चोल्लिखति च किमपि
प्रेक्ष्यसे सर्वतस्त्वं,
वैदेही साऽपि जाता विरहकपटतो
रावणेनोपरुद्धा। इति।'[३४]

अत्र 'कर्पूरं वह्नि' रिति जात्योर्विरोधः। 'मरुदुष्ण' इति जातिगुणयोः। 'चन्दनं तपन' मिति जातिक्रिययोः। 'इन्दुर्विस'मिति जातिद्रव्ययोः, एककाले चन्द्रव्यक्तिभेदाऽभावेन चन्द्रत्वस्याऽत्र जातित्वेनाऽभिमतेः। एवमग्रेऽपि। 'श्यामा पाण्डु' रिति गुणयोः। 'अश्रुजलसंयोगवन्मुखं शुष्यती'ति गुण-क्रिययोः। 'मन्मथोऽप्यप्रमेय' इति गुणद्रव्ययोः। 'शून्यायते च उल्लिखती'ति च क्रिययोः, त्वं सर्वत्र दृश्यसे' इति क्रियाद्रव्ययोः. 'साऽपि वैदेही' ति द्रव्ययोश्च विरोधः, वर्णनस्य समानाधिकरण्यहेतोरेव समुल्लसित इति विभावनीयं भावुकवरैः।

प्रभाकृत्प्रतिक्षेप :

तत्र 'ओष्ठदशनव्यथामोचनयौगपद्यविरोध एवाऽऽभासमानो व्यंजकः' इति प्रभाकृद्भणितिरक्षमा परीक्षानिकषस्य। वस्तुगत्या विरोधाभावेऽपि विरोधप्रतिभाप्रयोजकरूपेणाऽभिधाने विरोधाऽभासोऽलङ्कारः, सच सामानाधिकरण्यमूलो भिन्न-

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देशतया प्रसिद्धयोरेकदेशसम्बन्धादिरूप इति भाव इत्यस्य सनिदर्शनं प्रदर्शितत्वात्। अधिकरणभेदे हि क इवावकाशो विरोधाभासस्य निरुक्तेषूदाहरणेषु ? असामानाधिकरण्ये च पृथगेवाऽलङ्कारोऽसंगतिः —

भिन्नदेशतयात्यन्तं कार्यकारणभूतयोः।
युगपद् धर्मयोर्यत्र ख्यातिः सास्यादसंगतिः ॥[१५]

इति लक्षणात्। अत्रात्यन्तमिति देशभेदस्यैवोपकारकं नतु पृथगपि विवक्षितार्थम्। तच्चैकत्रैव देशेऽवच्छेद (अंश) भेदेन भिन्नदेशताव्यावर्तनाय। तेन 'दष्टो भुजङ्गेन पदेऽक्षिण धूर्णत' इत्यत्र नातिव्याप्तिः। देशस्यात्यन्तभिन्नत्वाभावात्। युगपदिति स्वरूपानुवादमात्रं, न लक्षणकोटिप्रविष्टम् —

उद्भिन्नमात्रे वयसि, दृष्ट्वा प्रियतमाऽधरम्।
भावी लाक्षारसोऽत्रेति, कामिनोरज्यते मनः ॥

इत्यत्र कालभेदेऽप्यसङ्गते रिष्टत्वात्। संगतिरेकदेशत्वलक्षणः सम्बन्धस्तस्य त्यागादसङ्गतिः। एवं च विशेषप्रतिपत्तये कार्यकारणयोर्भिन्नस्थानस्थितत्वेनाभिधानेऽसङ्गतिरलंकार इत्यर्थः। आतश्च विरोधः सामान्यम्, असंगत्यादिर्विशेषः। विशेषविषयपरिहारेणैव च सामान्यस्य स्थितिः यथा 'अग्निषोमीयं पशुमालभेत' इति 'उदिते जुहोति, अनुदिते जुहोति, समयाऽध्युषिते जुहोति' इत्यादि श्रुत्या उदितहोमादौ बलवदनिष्टाननुबन्धीष्टसाधनत्वमाक्षिप्यत इति श्रुत्योः परस्परविरोधादबोधकतयाऽप्रामाण्यं, 'तदप्रामाण्यमनृतव्याघातपुनरुक्तदोषेभ्यः[१६] इत्यत्रत्यव्याघातपदेनोपक्षिप्याऽक्षपादस्तत् प्राक्षिपत्—'अभ्युपेत्य कालभेदे दोषवचनात्।'[१७] इति।

सूत्रेऽत्र "अव्याघात" इति शेषः। अभ्युपेत्य प्राक्तनश्रुत्या बोधमभ्युपेत्य कालभेदे विहितकालमतिक्रम्य कृते दोषवचनात्। यथा अग्न्याधानकाले उदितहोमादिकमभ्युपगतं, तत्रानुदितहोमादिकरणे दोषकथनान्न विरोध इतीत्यादि विवरणम्।[१८] फलतोऽसंगत्यलङ्कारस्य विषयेऽत्र विरोधस्याऽनवसर एवेति प्रभाप्रणेतुः प्रकृतपद्ये विरोधाऽलङ्कारस्याऽलङ्कार व्यञ्जकता समर्थनमस्थाने एव। अतएव वामनाचार्यः—

'अन्ये तु विरोधाऽलङ्कारेणेत्यस्य वास्तवविरोधमूलाऽसंगत्यलंकारेणेत्यर्थः। स्वाधरनिर्देशनवैरिवधूजनोष्ठव्यथामोचनयोः कारणकार्ययोः वैयधिकरण्येन निर्देशाद्विरोधस्य स्फुटत्वादिति वदन्ती'ति मतान्तरमुपन्यास्थत्।[१९]

सामानाधिकरण्याभावे न विरोधाऽलङ्कार इति स्पष्टीकृतं'

'शनिरशनिश्च तमुच्चै निहन्ति
कुप्यसि नरेन्द्र यस्मै तम्।
यत्र प्रसीदसि पुनः,
स भातुदारोऽनुदारश्च।

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अत्र विरुद्धावपि त्वदनुवर्तनार्थमेकं कार्यं कुरुत इत्येतच् शब्दशक्तिमूलानुरणनव्यंग्यं वस्तुरूपमुदाहरन्तं प्रकाशं व्याचक्षाणेन "अत्र प्रथमार्धे शनिरशनिश्चेत्यनेन विरुद्धावपि त्वदनुवर्त नार्थमेकं कार्यं कुरुत: इति वस्तु ध्वन्यते। न तु विरोधाऽलङ्कार: सामानाधिकरण्याभावात्, विरोधस्य तत्रैव विश्रान्ते" रिति प्रदीपेन;[४०]

"सामानाधिकरण्याऽभावादिति। एकधर्मिगतत्वेन शनित्वतद्भिन्नत्वयोरप्रतिपादनादिति भाव:। नञो भिन्नार्थत्व एव विरोध: इत्यपि बोद्धव्यम् इतीत्युद्द्योतानुयातेन।[४१]

स्वयम्प्रभाकृत: साक्ष्म्य—

सामानाधिकरण्येनेति प्रदीपव्याख्यायां स्वयं प्रभाकृतोऽपि प्राहु:—'परस्परानन्वयेनैक धर्मिबोधकत्वाभावात्। यथा शनिरशनिरिति वाक्ये इत्यर्थ:।[४२] इति।

काव्यप्रकाशव्याख्यायामुदाहरणचन्द्रिकायामपि च—

'न च पूर्वार्धेऽपि विरोधस्य व्यङ्ग्यत्ववाच्यत्वयोरन्यतराशङ्का, एकधर्मिगतत्वेन विरुद्धनिर्देशएव तत्स्वीकारात्। इति।[४३]

उद्द्योताराश्चान्यत्रापि वैयधिकरण्ये विरोधं व्यरुन्धन्। दशमोल्लासान्ते, 'यथा वा भिन्नाश्रययोर्विरोधवर्णनम्। यथोष्णभासस्तनयाया अपि जलं शीतलमित्यादौ। एकाश्रयत्वेनैव विरोधस्योक्तेरिदमनमिदितवाच्यत्वमवेहि।' इति[४४]

प्रभाकृतैव कुवलयानन्दस्याऽलङ्कारशास्त्रालंकारस्यापि टीकोदाहरणचन्द्रिका नाम्नैवकृता। तत्रापि स सिद्धान्तमिमं साधु व्याकरोत्—

आभासत्वे विरोधस्य, विरोधाभास इष्यते।[४५]

इत्यस्य व्याख्याने—

तथाचैकाधिकरण्येन प्रतीयमानयो: कार्यकारणत्वेनागृह्यमाणयोर्धर्मयोराभासमानाऽपर्यवसन्नविरोधत्वं लक्षणं द्रष्टव्यम्।[४६]

'शनिरशनिश्च तमुच्चै' रित्यादावतिव्याप्तिवारणायाद्यं विशेषणमित्यादि।

विरुद्धं भिन्नदेशत्वं, कार्यहेत्वोरसंगति:।[४७]

इत्यस्य भिन्नदेशत्वं भिन्नाधिकरणत्वम्, इति च।[४८]

सर्वतन्त्र: सिद्धान्त :—

एतच्चाऽसंगतिमलंकारमुररीकुर्वतां समेषामेक शेमुषीशानां समानम्। रुद्रटोपज्ञा खल्वसंगतेरलंकारेषु गणना। तत्र च स्पष्टं लक्षणम्—

विस्पष्टे समकालं, कारणमन्यत्र कार्यमन्यत्र।
यस्यामुपलभ्येते, विज्ञेयाऽसङ्गति: सेयम्॥[४९] इति।

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उदाहरणञ्च—

नवयौवनेन सुतनोरिन्दुकलाकोमलेन पूर्यन्ते ।
अङ्गान्यसंगतानां यूनां हृदि वर्धते कामः ॥[५०]

सर्वतन्त्राऽपरतन्त्रस्याप्पय्यदीक्षितस्य च त्रिभेदाया असंगतेः प्रथमप्रभेदस्य,

विरुद्धं भिन्नदेशत्वं, कार्यहेत्वोरसंगतिः । इति,
विषं जलधरैः पीतं, मूर्छिताः पथिकांगनाः ।[५१]

इति क्रमेण लक्षणं लक्ष्यञ्च ।

पण्डितराजश्च 'विरुद्धत्वेनापाततोभासमानं हेतुकार्ययोर्वैयधिकरण्यमसंगतिः' इति प्रलक्षय्य,

अङ्गैः सुकुमारतरैः सा कुसुमानां श्रियं हरति ।
प्रहरति हि कुसुमबाणो, जगतीतलवर्तिनो यूनः ॥
दृष्टिर्मृगीदृशोऽत्यन्तं श्रुत्यन्तपरिशीलिनी ।
मुच्यन्ते बन्धनात् केशा, विचित्रा वैधसी गतिः ॥[५२]
इत्यनयोराद्ये शुद्धां, द्वितीये तु श्लेषोपबृंहितां तां विशिशेष ।

प्रहरतीति कामपीड़ारूपे विषयेऽपराधनिमित्तकताड़नात्मकस्य विषयिणोऽभेदाध्यवसायेन, 'यस्यापराधस्तस्य दण्डः, इतिकार्यकारणयोर्लोकप्रसिद्धं सामानाधिकरण्यमवधूय, अंगनानां कुसुमश्रीहरणमपराधः, यूना च ताड़नमिति पुरःस्फुरन् वैयधिकरण्यरूपो विरोधश्चमत्कारकरोऽस्यामलङ्कृतौ । पर्यवसाने पुनर्नैवाऽत्र श्रीहरणरूपोऽपराधः । कुसुमशोभातिरस्कारकारको नायिकानिष्ठश्शोभाविशेषएव त्वाशयस्य विषयः । नायिकाऽऽङ्गानां सुषमां भावयन्तो युवानो मदनेनार्दिता भवन्तीत्यस्मिन्ननुसंहितेऽर्थे स आभासी भवति विरोधः ।

'दृष्टिर्मृगीदृशः' इत्यत्र च 'मुच्यन्ते' इत्यत्राऽभेदाऽध्यवसायलक्षणेनाऽतिशयेन वेदान्तपरिशीलनहेतुकभवसम्बन्धविच्छेदरूपतयाऽवस्थिते केशसूत्रश्लथीभावे विषय्यंशमवलंब्य तम्प्रति सामानाधिकरण्येन प्रसिद्धस्य वेदान्तपरिशीलनात्मनः कारणस्य वैयधिकरण्यज्ञानात् पुरःस्फुरन् विरोधोविषयांशविचारोत्तरं तम्प्रति दृष्टेः श्रवण चुम्बित्वेनाऽभिव्यक्तस्य नायिकानयनमञ्जिम्नोमनःसमाकर्षणमदनसमुद्दीपनोत्तररतिप्रवृत्तप्रियकर्तृकसंभोगाऽङ्गव्यापारद्वारा वैयधिकरण्येन हेतुत्वस्य प्रतिसन्धानादाभासीभवति । परतश्च सः—'व्यधिकरणत्वेन प्रसिद्धयोः समानाधिकरणत्वेनोपनिबन्धनं विरोधालंकारः । समानाधिकरणत्वेन प्रसिद्धयोर्वैयधिकरण्येनोपनिबन्धनेऽसङ्गति' रिति पटु परिचस्कार ।[५३]

तदेवं स्थितेऽसंगतिविरोधयोर्विभेदेऽत्र विरोधसमर्थनं प्रभाकृतोऽनुचितमेव । तथा

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च मधुमतीकारस्याऽच्युतात्मजरत्नपाणिभट्टाचार्यस्याभून्मतं यत्–'विरोधालंकारेण वास्तव-विरोधमूलाऽसंगत्यलंकारेणेत्यर्थः । स्वाधरनिदंश–वैरिवनितोष्ठमोचनयोः कार्यकारण-योर्वैयधिकरण्येन निर्देशाद्विरोधस्य स्फुटत्वा'दिति ।[५४]

पूर्वतनानां विरोधासंगत्योरपार्थक्यम्—

सत्यं, यदतिपुरा पराक्कृत्य विरोधान्न निरदिश्यताऽसङ्गतिः । दण्डिना हि 'विरोधाऽसंगति' रिति विरोधस्य प्रभेदतयैव प्रादर्श्यत । यथा—

उद्यानमारुतोद्धूताश्चूतचम्पकरेणवः ।
उदश्रयन्ति पान्थानामस्पृशन्तोऽपि लोचने ।।[५५]

अत्र स्पर्शनाभावेऽपि वाष्पोद्गम इति परस्परमसंगतेरयमसंगतिर्नाम विरोधः । तत्प्रशमनं च परागाणामुद्दीपकतयेति प्रभा ।[५६] नेह कार्यकारणयोर्वैयधिकरण्यमसंगतेर्जीवातुः । व्यक्तं चेदं क्रियाविरोधस्योदाहरणम् । वामनेन च—

'विरुद्धाभासत्वं विरोधः'—

इति लक्षयता यदुदाहरणद्वयं व्याहारि,
पीतं पानमिदं त्वयाद्य दयिते, मत्तं ममेदं मनः ।
पत्राली तव कुंकुमेन रचिता, रक्ता वयं मानिनि ।।
त्वं तुंगस्तनभारमन्थरगतिर्गात्रेषु मे वेपथु
स्त्वन्मध्ये तनुता ममाधृतिरहो मारस्य चित्रा गतिः ।। इति

सा बाला वयमप्रगल्ममनसः, सा स्त्री वयं कातराः ।
सा पीनोन्नतिमत् पयोधरयुगं धत्ते, सखेदावयम् ।
साक्रान्ता जघनस्थलेन गुरुणा, गन्तुं न शक्ता वयम् ।
दोषैरन्यजनाश्रितैरपटवो जाताः स्म इत्यद्भुतम् ।। इति

अनयोर्द्वयोरसंगतेरेवोल्बणत्वात् द्वितीयस्य च प्रायेणैवाऽसंगतेर्लक्ष्यतयोदाहरणात् ।[५६] तथापि भावाऽन्तराणामिव सामान्यनियमसिद्धः क्रमिकः किलालंकार-कुलस्य विकास इति कोवा साहित्याऽऽगमपारङ्गमो नाऽनुभवति ? कथमन्यथा वह्नि-पुराणे—

छाया मुद्रा तथोक्तिश्च, युक्तिर्गुंफनया सह ।
वाकोवाक्यमनुप्रासश्चित्रं दुष्करमेव च ।।[५७]
स्वरूपमथ सादृश्यमुत्प्रेक्षाऽतिशयावपि ।
विभावना विरोधश्च हेतुश्च सममष्टधा ।।[५८]

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इत्यादिरीत्याऽङ्गुलिगणेयानामलङ्काराणान्तादृगप्रमेयत्वोपगमो येन महान्तोऽपि तत्र व्यामुह्यन्तो दृश्यन्ते ? कथम्वा तदीयानां भेदप्रभेदानां स्वरूपसङ्ख्यादिषु महान् विभेदः ? शताब्दीनां सहस्राब्दीनाम्वा निरन्तरचिन्तनसन्तान-सन्तानकफलितमेतद्यदद्य दिग्दिगन्तेषु प्रद्योतमानं सहृदयहृदयेषु सम्मदोद्रेकं संविदधानञ्च प्राप्नुमस्तस्य स्वरूपम्। तस्य पूर्णताऽऽधातृणाम्मध्ये च काव्यप्रकाश-काव्यप्रदीपकारादय एवाऽग्रेसराः। अलङ्काराऽन्ववायविकासक्रमेण व्यवस्थिते च स्वरूपभेदे विरोधाऽसङ्गत्यादीनाम्भेदेनैव युक्तो व्यपदेशः। विरोधमूलकत्वेनैव चेदसङ्गत्यादेर्विरोधाऽलङ्कारतया निर्देशस्तदौपम्यमूलकत्वेनोत्प्रेक्षाऽतिशयोक्त्यादेरप्युपमात्वेन व्यपदेशाऽऽपत्तेः।

तथा च प्रकृते विरोधालंकारस्य व्यंजकतां समर्थयन् प्रभाकारो नालङ्कारिकीं सरणिमेव केवलां, स्वीयं वचननिचयमपि तु विरुणद्धि।

मूलबिरोधः

स्वयं तत्र भवान् मम्मटो विरोधाऽसंगत्यलंकारयोर्भिदां विशदामकरोत्।

असंगतिप्रकरणे—'एषा च विरोधबाधिनी न विरोधः। भिन्नाधारतयैव द्वयोरिह विरोधिताया: प्रतिभासात्। विरोधे तु विरोधित्वमेकाश्रयनिष्ठमनुक्तमपि पर्यवसितम्, अपवादविषयपरिहारेणोत्सर्गस्य व्यवस्थितेः। तथा चैवं निदर्शितमिति।[५९]

अस्य व्याख्यानम्—

'ननु विरोधएवाऽयं स्यादित्यत आह एषा चेति। अत्र हेतुमाह—भिन्नेति। एवं च व्यधिकरणयोर्यत्रैकाधिकरण्येन विरोधप्रतिसन्धानं स विरोधाभासः, यत्र तु समानाधिकरणयोर्वैयधिकरण्येन विरोधप्रतिसन्धानं साऽसंगतिरिति द्रष्टव्यम्। नन्वेवं विषयभेदान्नोत्सर्गापवादभावः, विषयैक्य एव तत्संभवादिति चेन्न विरोधाभासस्य हि विरोधसामान्यं विषयः, असंगतेश्च कार्यकारणवैयधिकरण्यमात्रप्रयुक्तो विरोधविशेष इति समानविषयत्वस्योत्सर्गापवादभावस्य च सम्भवादिति।[६०]

विश्वनाथसम्मतिः

एतदखिलमभिलक्ष्यैव सहृदयहृदयनाथो विश्वनाथः—

कार्यकारणयोर्भिन्न-

देशतायामसंगतिः।[६१]

इति प्रलक्षय्य, 'अस्याश्चापवादत्वादेकदेशस्थयोर्विरोधे विरोधालंकारः' इति व्याजहार। 'अपवादत्वात् केवलकार्यकारणवैयधिकरण्यविषयकतया विशेषरूपत्वेन बाधकत्वात्। एकदेशस्थयोः समानाधिकरणयोः कार्यकारणयोरिति शेषः। सामान्यविशेषन्यायादिति भावः' इति महामहोपाध्यायहरिदासो व्याचकार।[६२]

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एवञ्च

'ओष्ठत्वेन सामानाधिकरण्यस्य विवक्षितत्वात्। प्रतियोगिभेदेनाभासइति बोद्ध्यम्' इत्युद्द्योतप्रभानाम्ना वामनस्याचार्यस्याऽत्र विरोधालङ्कारसमर्थन[६३] मतितुच्छ मात्मनैव पराकृतं वेदितव्यम्। असंगत्यामपि यथाकथंचिदैकाधिकरण्यं विवक्षित्वा तस्या दत्तजलांजलित्वप्रसगात्--शनिरशनिरित्यत्रापि तथैव विरोधाऽलङ्कारव्यञ्जन-सम्भवेन सकलालंकारिकसिद्धान्तव्याकुलीभावापत्तेः। उद्द्योतस्याऽत्राऽस्वरसोक्तेः। प्रभायाश्च पराकृतत्वात्।

तथा च प्रकृते व्यञ्जकम्विरोधाभासमलंकारमास्थितवतः सुस्थितः प्रभाकृतः स्ववचनचयेन विरोधः किम्पुनरालङ्कारिकाणां सरण्या इत्यत्र क इवाऽवसरः संशयस्य ?

भग्नप्रक्रम :

अग्रे च-"ओष्ठदशनतद्व्यथामोचनविरोधएवाऽऽभासमानो व्यंजकः, वाच्यतया सामानाधिकरव्येनाऽप्रतीतस्यापि व्यंञ्जनया तथा प्रतीतिसंभवादित्येव युक्तम्"[६४] इतित दुक्तिरपि न युक्तिमती, विरोधाऽलंकारस्याऽत्राऽवकाशस्यैवाभावात्, उक्तयुक्तेः। किञ्च सामानाधिकरण्यप्रतीतावेव विरोधालंकारस्य प्ररोहः।" इत्येतस्याऽऽलंकारिकसम्प्रदायस्य विरोधो न नाम नास्फुरत् प्रभाकृतः, तथा सत्यग्रेतन्याः पंक्तेरवतरस्यानवसरपराहतिप्रसक्तेः। न च सोऽपि युक्तिसहो व्यंजनया सामानाधिकरण्य प्रतीतेरुपगतौ हि विरोधोऽपि वैयंजनिकबोधविषयएवाऽभ्युपेयो भवेत्।

तत्र च 'भग्नप्रक्रमः' इत्यधोषि दोषो धनघोषेण प्रकाशप्रदीपप्रभाकारैः। भग्नः प्रक्रमः प्रस्तावो यत्रेति व्युत्पत्तिः। साधारणप्रस्तुताऽर्थभङ्गे हि वैरस्यं सचेतसां चेतःसाक्षिकम्। यदाहुः

प्रक्रमस्यान्यथाभावप्रतीतौ प्रस्खलद्गतौ।
ह्लादः स्फुरन्ननास्वादाद्, यत्र म्लानत्वमश्नुते॥

दोषः प्रक्रमभंगाख्यः, शब्दानौचित्यभूश्च सः॥[६५]

किंच, अतीव स्पृहणीयो ननु मतिमतां प्रक्रमाऽभंगः।

'प्रक्रमस्याऽनन्यथात्वे, स एव तु महान् गुणः॥'[६६] इत्युक्तेः। वामन इममपक्रम-मित्युद्दिदेश—

'क्रमहीनार्थमपक्रमम्।'[६७] इति।

विविच्यमाने मते तु दुर्वारः प्रकृते दोषस्यास्य प्रसरः। यतो वाचकेन वस्तुना वस्तुनोऽलङ्कारस्य वा व्यञ्जनं शब्दशक्तिमूलाऽनुकरणाऽऽत्म पूर्वमुपपाद्या[६८]ऽर्थाऽर्थ-शक्तिमूलेष्वपि स्वतः संभविना, कविप्रौढ़ोक्तिसिद्धेन तदुभतवक्तृप्रौढ़ोक्तिसिद्धेन

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वाऽर्थेन तादृशस्यैव व्यक्तिर्व्यक्तम्प्रकृता प्रकृते प्रकाशकृताम् । यथाक्रमम्—

अलस सिरोमणि धुत्ताण अग्गिमो,
पुत्ति धणसमिद्धिमओ ।
इअ भणिएण णअङ्गी
पप्फुल्लविलोअणा जाआ ।।
(अलसशिरोमणि धूर्तानामग्रिमः, पुत्रि धनसमृ द्धिमयः ।
इति भणितेन नताङ्गी प्रफुल्लविलोचना जाता ।।[६९] इतिच्छाया)

इत्यत्र वाच्येन वस्तुना वस्तु;
धन्यासि या कथयसि प्रियसंगमेऽपि,
विस्रब्धचाटुशतकानि रतान्तरेषु ।
नीवीं प्रति प्रणिहिते तु करे प्रियेण
सख्यः शपामि यदि किंचिदपि स्मरामि ।[७०]

इत्यत्र स्वतः संभविना वस्तुना वाच्येन व्यतिरेकाऽलङ्कारस्य;

दर्पान्धगन्धगजकुंभकपाटकूट,
संक्रान्तिनिघ्नघनशोणितशोणशोचिः ।
वीरैर्व्यलोकि युधि कोपकषायकान्तिः,
कालीकटाक्ष इव यस्य रणे कृपाणः ।।[७१]

अत्र 'काली कटाक्ष इवे'ति स्वतः संभावितोपमालंकारेण सकलरिपुबलक्षयः क्षणात् करिष्यत इति वस्तुनश्च व्यंजनां मञ्जुलमुपपाद्यैव, स्वतः संभविना विरोधाऽलङ्कारेण तुल्ययोगितोत्प्रेक्षा च व्यज्यत इत्यभाणि प्रकाशकारेण । परतश्च कविप्रौढ़ोक्तितन्निब-द्धवक्तृप्रौढोक्त्यन्यतरसिद्धेऽर्थेऽपि वाच्येनैव तत्तदर्थेन वस्त्वलंकारात्मना तादृशार्थस्य व्यक्तिरुक्ता—

कैलासस्य प्रथमशिखरे, वेणुसंमूर्छनामिः,
श्रुत्वा कीर्त्तिं विबुधरमणीगीयमानां यदीयाम् ।
स्रस्तापांगाः सरसबिसिनीकाण्डसंजातशंकाः,
दिङ्मातङ्गाः श्रवणपुलिने हस्तमावर्तयन्ति ।[७२]

इत्यादिनेति कथं मध्यपातिनि "गाढ़कान्ते" त्यादिनि पद्य एवभग्नप्रक्रमस्याऽनुज्ञा-तव्यः क्रमः ?

तत् किं व्यंग्येनाऽलंकारेणाऽलंकारस्य व्यक्तिर्न भवति ? न न भवति । तथाहि—

मा भवन्तमनलः पवनोवा, वारणो मदकलः परशुर्वा ।
वज्रमिन्द्रकरविप्रसृतं वा, स्वस्ति तेऽस्तु लतया सह वृक्ष ।।

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इत्यत्र माङर्थाऽन्वित लुङन्त बाधत्यर्थरूपादनलाद्यनेकान्वयिधर्माद् व्यज्यमानेन दीपकेनाऽलङ्कारेण लतासहिते वृक्षे वक्तृगतनिरतिशयस्नेहास्पदत्वं वस्तु व्यज्यमानं चारुत्व निष्पत्तिहेतु :[७३]

सव्यापसव्यत्यजनाद्द्विरुक्तै:, पंचेषुबाणै: पृथगर्जितासु ।
दशासु शेषा खलु तद्दशा या, तया नभ: पुष्प्यतु कोरकेण ।।[७४]

इत्यत्र 'कोरक'पदेन 'मरणदशाया अयमारंभ:' इति वस्तुना वस्तुध्वनि:, पर्यन्ते नायकस्योपस्थितां दशमीं दशां निवर्तयितुं त्वरस्वेति नायिकां प्रति अनुनयात्मवस्तु व्यज्यते। प्रकाशे च व्यक्तमुक्तम् —

सर्वेषां प्रायशोऽर्थानां, व्यञ्जकत्वमपीष्यते ।[७५]

इति सर्वेषां वाच्यलक्ष्यव्यंग्यानामर्थानामपि व्यंजकत्वमिष्यत इत्यर्थ: । वक्तृबोद्धव्यादिवैशिष्ट्याऽनवतारेऽर्थान्तरव्यंजना न संभवतीति, 'प्रायश:' इत्युक्तम्। प्रधानस्य रसादेरव्यंजकत्वाद्वा । 'अर्थानामपी' त्यपि शब्देन शब्दानां समुच्चय इति– गोविन्दठक्कुरा: । 'व्यंजकत्वमपी' त्यपि शब्देन 'व्यंजकतावस्थायामपि वाचकत्वाऽप्रच्यव' इति च नागेशभट्टा अटीकन्त।[७६] अर्थत्रयमध्ये व्यंग्यार्थस्य व्यंजकत्वे उदाहृतञ्च शालिवाहनसप्तशत्यां गाथासप्तशत्यपराभिधानायाम् : –

उअ णिच्चलनिप्पन्दा, बिसिनीपत्ते राजते बलाका ।
णिम्मलमरगअभाअण परिट्ठिआ संखसुत्तिब्ब ।।
पश्यनिश्चलनिस्पन्दा, बिसिनीपत्रे राजते बलाका ।
निर्मलभरकतभाजनपरिस्थिता शंखशुक्तिरिव ।। छाया)[७७]

संभोगविप्रलंभोभयपक्षे गाथेयं योजिताऽभियुक्तै: । तत्राद्ये, अत्र हि वाच्येन निस्पन्दत्वेन विस्रब्धत्वं व्यंग्यम्; तेन च निर्जनत्वम् । अत: संकेतस्थानाभिलाषिणं कंचित् प्रति तत्प्रेयस्या: संकेतस्थानामेतदिति व्यंजनया प्रतिपाद्यते । विप्रलंभपक्षेऽपि (अथवा) निस्पन्दत्वेनाऽऽश्वस्तत्वम् । तेन च जनागमनाभाव: । अतो न त्वमत्राऽऽगत:, इति मिथ्यावदसीति कयाचित् 'दत्तसंकेता त्वं नागता, अहं त्वागत:' इतिवादिनं प्रत्युच्यते" ।[७८] प्रकृते तु वाच्येनैव वस्तुनाऽलङ्कारेण वा वस्त्वलंकाराऽन्यतरस्यार्थस्य शब्दार्थशक्तिमूलध्वनिरूपात्तो वाग्देवताऽवतारेण विवरीतुमिति व्यंग्यतां विरोधालंकारस्यांगीकृत्य तेनाऽलंकारान्तरव्यंजने प्रभाकृदास्थिते भग्नप्रक्रमस्याऽभग्न: क्रम इति तादवस्थ्यं दोषस्य ।

असंगतेरप्यसंगति :

परमार्थविचारे पुनर्नेदमुदाहरणं विरोधालंकारस्य व्यंजकताया: । नाऽप्यसंगते: । अपितु कार्यकारणविपर्ययरूपाया अतिशयोक्तेरेव । यतो वर्ण्यनरपतिकर्तृकं स्वाऽधरदशनमत्र कारणम् । अरिनारीणमोष्ठदशनव्यथामोचनञ्च कार्यम् । न च कारणकार्य-

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यो युगपद्भावः सव्येतरविषाणयोरिव । इह पुन 'निर्दशन्नमोचय' दिति तयोस्तथाभावः (यौगपद्यं) समुपदर्शितः । कारणकार्ययोः पौर्वापर्यमात्रमिदमीयोविषयः, सामानाधिकरण्यनिष्ठो विरोधो विरोधालंकारस्य, तद्भिन्नश्चासंगतेः । तथा च प्रकाशे—

निगीर्याध्यवसानन्तु प्रकृतस्य परेण यत् ।
प्रस्तुतस्य यदन्यत्वं, यद्यर्थोक्तौ च कल्पनम् ।
कार्यकारणयोर्यश्च पौर्वापर्यविपर्ययः ।
विज्ञेयातिशयोक्तिः सा ।[७९]

इत्येवं पंकजाऽदिपदवद्योगरूढ्या वपुश्चतुष्काया अतिशयोक्तेस्तुरीयस्य प्रभेदस्य कारणस्य शीघ्रकारितां वक्तुं कार्यस्य प्राथम्येन सहभावेन च द्वैविध्यमादधतो द्वितीया विधा प्रकृते व्यंजनयाऽञ्चनीया । यथा —

सममेव समाक्रान्तं, द्वयं द्विरदगामिना ।
तेन सिंहासनं पित्र्यमखिलं चाऽरिमण्डलम् ।।[८०]

इत्यत्र सिंहासनाऽऽक्रमण, महीभृन्मण्डलाऽक्रमणरूपयोः कारणकार्ययोः सममेव, न तु पूर्वापरतयेति प्रतीतिः, "प्रति खुरशिलातलसंघट्टसमुच्छलद्विद्युद्वल्लीकरणस्य च प्रयोजकस्य प्रयोज्यस्य च शतृप्रत्ययेन सहोत्पत्तेः प्रमितिरभिधया । तथैव अनयोरिव विविच्यमानोदाहरणेऽपि च प्रयोज्यप्रयोजकविपर्ययस्यैव कवयितुस्तात्पर्यविषयीभावात् । वैयधिकरण्यस्य न्यग्भूतत्वात् । प्रयोजनाऽनौल्बण्यात् । अतएव परमसहृदयोऽलङ्कारसर्वस्वकारः 'अध्यवसितप्राधान्ये त्वतिशयोक्तिः'' ।[८१] इत्यतिशयोक्तिं प्रसूत्रयन्य विशतेः सूत्राणामन्तरायेण कार्यकारणभावप्रस्तावेनेमम्प्रभेदं प्रालक्षयत्—'कार्यकारणयोः समकालत्वे पौर्वापर्यविपर्यये चाऽप्यतिशयोक्तिः 'इति' ।[८२]

विमर्शिनीकारस्तदेतद् विशदीचकारतराम्—इह नियतपूर्वकालभावि कारणम् । नियतपश्चात्कालभावि च कार्यमिति कार्यकारणयोर्लक्षणं प्रसिद्धम् । यदा तु विशेषप्रतिपादनाय (कार्यकारणयोः सामान्यविपर्यासाभ्यामुपनिबन्धनात्) तयोरतद्रूपोपगमः क्रियते, तदातिशयोक्तिः । एतद्रूपावगमश्च कालसाम्यनिबन्धनः कालविपर्यासनिबन्धनश्चेति द्विधा भवन्नतिशयोक्तिमपि द्वैधे स्थापयति । क्रमेण यथा—

पश्चात्सूद्गतसान्द्रविस्मयरसप्रोत्फुल्लनेत्रोत्पलं,
भूपालेषु तवाऽत्र सूक्ष्मनिशिते निस्त्रिंशधाराऽध्वनि ।
कीर्त्या च द्विषतः श्रिया च युगपद् राजन्यचूड़ामणे,
हेलानिर्गमनप्रवेशविधिना, पश्येन्द्रजालं कृतम् ।।
"पथि पथि शुकचंचूचारुराभांकुराणां,
दिशि दिशि पवमानो वीरुधां लासकश्च ।
नरि नरि किरति द्राक् सायकान् पुष्पधन्वा,
पुरि पुरि च निवृत्ता मानिनीमानचर्चा ।।"

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पूर्वत्र (कीर्तिश्रियोर्वस्तुतः प्रवेशनिर्गमाऽसंभवात्) प्रौढोक्तिनिर्मितेऽर्थे शत्रु-श्रीप्रवेशः कीर्त्तिनिर्गमनस्य हेतुरिति भिन्नकालयोस्तुल्यकालत्वं निबद्धम्। उत्तरत्र च माननिवृत्तिः स्मरशरप्रकिरणकार्येति तयोरुपन्नं पौर्वापर्यं व्यत्ययेन निर्दिष्ट-मित्यतिशयोक्तिः। कार्यस्य चाशुभावाऽऽख्यो विशेषः प्रतिपाद्यते इति।[८३]

एतदव्यवहितोत्तरमसंगतिमनुगतवान् स सूत्रणायास्य—'तयोस्तु भिन्न-देशत्वेऽसङ्गतिः' इति।[८४]

तयोरिति कार्यकारणयोः। यद्देशमेव कारणं तद्देशमेव कार्यं दृष्टम्। नहि महानसस्थो वह्निः पर्वतदेशस्थं धूमं जनयति, यदा त्वन्यदेशस्थं कारणमन्यदेशस्थं च कार्यमुपनिबध्यते, तदोचितसंगतिनिवृत्तेरसंगत्याख्योलंकार इति वृत्तिः।[८५] उचित-संगतिनिवृत्तेरिति प्रतीकोपरि च एकदेशयोः कार्यकारणयोर्भिन्नदेशत्वेनोप-निबन्धनात्। अतएव च तयोर्भिन्नदेशत्वादियं विषयभेदेन भवतीत्येकविषयाद् विरोधादस्य भेदः, इति विमर्शिनी विरोधासंगत्योर्भेदमपि विमलं विममर्श।[८६] तथा च प्रकृते कारणकार्यविपर्ययात्मिकामतिशयोक्तिमाशयानः प्रदीपकार एव साधुतरोऽ-संगतिमभ्युपयतः प्रभाकारात्।

न्यायानुरोधः

सङ्कीर्यमाणानां शास्त्रवचनानामसंकर हेतोर्यें च नियमा मनीषिणां माननीयैरभि-युक्ततरैराचार्यवरैराविरभाव्यन्त, तेषामनुरोधोऽस्मदुक्तव्यवस्थायाम्। विरोधाऽसंगत्योः खलु—

'येननाप्राप्ते योविधिरारभ्यते स तस्य बाधको भवति' इति न्यायेनैव व्यवस्था। प्राप्ते इति भावे क्तः। येन नाप्राप्ते इत्यस्य यत्कर्तृकावश्यकप्राप्ताक्षित्यर्थः। नञ्-द्वयस्य प्रकृतदार्ढ्यबोधकत्वात्। एवं च विशेषशास्त्रोद्देश्यविशेषधर्मावच्छिन्न-वृत्तिसामान्यधर्मोऽवच्छिन्नोद्देश्यकशास्त्रस्य विशेषशास्त्रेण बाधः। तदप्राप्तियोग्येऽ-चारितार्थ्यं ह्यतस्य बाधकत्वे बीजम्।[८७]

यत्र कुत्राऽप्यसंगतेः प्रवृत्तिस्तत्र विरोधस्याऽवश्यम्प्राप्तिः, मूलभूतत्वात्। अतोऽसङ्गतिस्थलेऽपि विरोधेऽनुज्ञाते निरवकाशैवाऽसङ्गति विपद्येते ति तु सरलाऽऽशयः। अन्तिमातिशयोक्तेश्च प्रयोजकप्रयोज्ययोः पौर्वापर्यविपर्ययमात्रं विषय इति सा स्वविषयेऽलङ्कारान्तरबाधिका, क्वचिदुक्तान्न्यायात्, क्वचिच्च न्यायान्तरात्—'प्रकल्प्य चाऽपवादविषयं तत उत्सर्गोऽभिनिविशते'[८८] इति। एवमेव मार्मिककृतां विरोधोत्थालंकाराणां भेदव्यवस्थाः संगच्छन्ते। तद्यथा—आ ईषद् मासते विरोधश्च सः। आमुखएव प्रतीयमानोभङ्गिति जायमानाऽविरोधधीतिरस्कृतः। तत्राऽपि कार्यकारणाऽऽदिबुद्ध्यनालीढो विरोधाभासो विरोधालङ्कारः, तदालीढस्तु विभावनादिरित्यादिरसगंगाधरेऽवाधार्यत। एकपितृकानामपि हि व्यपदेशा व्यवहाराश्च विभज्यन्ते, यथाव्यपदेशव्यवहारमेव वर्तनीया भवन्ति च। तत्र विपर्यासोऽसाधुः

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क्षोभफलस्तादृशमेवेदं द्रष्टव्यम्। एतेन दण्ड्यादीनामविभागोऽपि विरोधाऽसङ्गति-प्रभृति विषयको व्याख्यातोऽवसेयः। कालेन हि भवति वंशे वृद्धिः, कालेन च विभागः। परतस्तु सोऽनुवर्तितव्य एवेति सामान्यम्।

निष्कर्ष :

एवं चाऽत्र विरोधाऽलंकारस्य व्यंजकत्वसमर्थनं प्रभाकृत्कृतं प्रभाविहीनमेव। परन्तु या तदीयेयमुक्तिर्यत् पौर्वापर्यविपर्ययात्मिकाऽतिशयोक्तिश्चेदलंकारोऽलंकारान्तरव्यजकः प्रकृतेऽभ्युपेयेत तर्हि तस्याः कविप्रौढ़ोक्तिसिद्धत्वेन स्वतः संभविनाऽलंकारात्मनाऽर्थेनाऽलङ्कारव्यक्तेरुदाहरणदानं न युज्यत इति सा खलु दुष्परिहरैव।

अतश्च प्रकृतपद्ये विरोधाऽलंकारस्य व्यजकत्वांशविवेचने ऽसाधारणधोरणी-धारणेऽपि पर्यवसाने प्रदीपप्रभे उमावप्यहृदयंगमावेव। अंशान्तरञ्च वितत्य पृथग् विवेचनस्पृहमितीह विश्राम्यतु तावल्लेखनीति शिवम्।

१. सोद्द्योतप्रदीपे काव्यप्रकाशे पूनासंस्करणे पृ० ४३
२. ससुधासागरे तत्र पृ० १८४
३. सम्प्रदायप्रकाशिनी पृ० १६८
४. काव्यप्रकाशः १०.११०
५. तत्रैव।
६. प्रकाशे उदाहरणांकः ४८९
७. उक्तमत्र मिथिलेशसचिवैरच्युतभट्टाचार्यैः 'विरोधाऽलंकारोऽत्र चिन्त्यः, इति। सुधासागरे चौखम्भासं०, पृ० १८९
८. काव्यप्र० १०.१०४।
९. सुधासागरी पृष्ठं ६१३
१०. काव्यालंकारः ३.२७
११. काव्यालङ्कारः ३.२८
१२. काव्यालंकारसूत्राणि ४ ३.२६
१३. काव्यालंकारसूत्राणि, चौखम्भासंस्करणे पृ० १४५
१४. तत्रैव
१५. काव्यप्रकाशे ४६०-६१ उदाहरणे
१६. साहित्यचूडामणिः पृ० १६२
१७. अलङ्कारप्रदीपः (१९२३) पृ. २३
१८. काव्यादर्शः २२.२१
१९. काव्यप्रकाशः १०.९२

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२०. प्रकृतमात्मनः समं करोतीति सममुपमानम्। तेन प्रकृतापेक्षया न्यूनकोटिकसन्देह-व्युदासः। उत्कटा प्रकृष्टस्योपमानस्येक्षा ज्ञानमित्युत्प्रेक्षापदार्थः, सुधासागरी, पृ. २७२

२१. काव्यप्रकाशः—बालबोधिनी, पृ० ५८५-८६

२२. काव्यालंकारसूत्राणि—४.३.१

२३. काव्यालंकारसूत्रवृत्तिः (चौखंभा सं०) पृ० १२७

२४. काव्यालंकार सू० ४.३.९

२५. काव्यालंकारसूत्रवृत्तिः, चौखंभा सं० पृ० १३४

२६. पूर्वोक्ते कामधेनुः १३४

२७. काव्यप्रकाशः सद्विव्याख्यः, त्रिवेन्द्रं संस्करणं, पृ० १६४

२८. सोद्योते काव्यप्रदीपे पृ० १४३–४४

तुलनीयम्—अच्युतात्मजरत्नपाणिभट्टाचार्यस्तु–'विरोधपदेनाऽत्र कार्यकारण-पौर्वापर्यविपर्यरूपविरोधात्मकातिशयोक्त्यलंकारोऽभिधीयते। तुल्ययोगितेति। अत्र न्यायवागीशनृसिंहठक्कुराः प्राहुः–अधरोनिर्दष्टश्च शत्रवो व्यापादिताश्चेति तुल्यकालमेककालं योगिनौ तयोर्भावस्तुल्ययोगितेति व्युत्पत्त्या समुच्चयालङ्कारो व्यज्यत इत्यर्थः। ननु प्रकृतानामप्रकृतानां वा गुणक्रियाऽन्यतरैकरूपधर्मसम्बन्धात्मिकायास्तुल्य-योगितायाः प्रसंगोऽपीति। मधुमतीकारास्तु अत्र तुल्ययोगितापदेन समुच्चयालङ्काराऽ-भिमतः। अधरनिर्दशनवैरियापादनक्रिययोर्यौगपद्यप्रतीतेः।" सुधासागर्यां समुद्धृतयः पृ० १८९–९०।

किं बहुना, सुधासागरीकारस्य तातपादानामपि समानाशयताऽनुमीयते। अनुपदमग्रे पितृचरणास्तु तुल्ययोगितापदेन कार्यकारणयोस्तुल्यकालताप्रतीतेः। 'कार्य-कारणयोर्यश्च' इत्यनेन लक्षिताऽतिशयोक्तिरत्राभिमता। नच कार्यस्य पूर्वकालाभिधाने सा, समकालाऽभिधानेऽप्यविरोधात्। कारणगतशीघ्रकारित्वबोधलक्षणस्य प्रयोजनस्याविशेषा-दिति वदन्ति इत्याहुः।' पूर्वोक्तएव, पृ० १९०

एवञ्च प्रदीपकारमते 'विरोधालङ्कार' पदेनैव सुधासागरकारपितृपादमतेन तुल्य योगितापदेनाऽपि पौर्वापर्यक्रमविपर्यासरूपात्राऽतिशयोक्तिरभिप्रायविषयइति निर्गलतीति कलङ्कलनीयम्।

२९. प्रदीप प्रभा—पृ. १४४

३०. काव्यप्रदीपोद्द्योते आनन्दाश्रमीये पृ. १४३

३१. काव्यप्रकाशबालबोधिनी पृ. ६६३

३२. विरोधालंकारे प्रथमोदाहरणं प्रकाशस्य

३३. क्रमाज्जातिगुणद्रव्यक्रियाणां तत्तदादिभिः।
विरोधे दश भेदाः स्युश्चतुस्त्रिद्व्येकभेदतः॥
रत्नापणः, त्रिवेदिसं; पृ. ४१७

३४. अलंकारप्रदीपे पृ. २८

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३५. काव्यप्रकाशः १०। १२४
३६. न्यायसूत्रम् २।१।५६
३७. तदेव २।१।५८
३८. सविवरणे न्यायसूत्रे पृ. ११६
३९. सबालबोधिनीके काव्यप्रकाशे पृ. १३६
४०. काव्यप्रकाशे ४।३८ स्थः प्रदीपः ।
४१. आनन्दाश्रमप्रकाशिते सोद्द्योते पृ०१३६।
४२. सप्रभस्य काव्यप्रदीपस्य पृ० १०१
४३. तत्रैव टिप्पणे समुद्धृतम् ।
४४. सप्रदीपोद्योते–काव्यप्रकाशे पृ० ६००।
४५. कुवलयानन्दे कारिका ७६ ।
४६. कुवलयानन्दस्य निर्णयसागरीये संस्करणे पृ० १०३
४७. कुवलयानन्दः—कारिका ८५ ।
४८. उक्तसंस्करणे पृ० १०२
४९. काव्यालङ्कारः ६.४८ वासुदेवप्रकाशन, दिल्ली पृ० ३०६
५०. काव्यालङ्कारे ६.४६
५१. कुवलयानन्दः सचन्द्रिके पृ० १०६
५२. रसगंगाधरे—द्वितीयमाननम्, चौखम्भासंस्करणे पृ० ४६७
५३. रसगंगाधरः, सचन्द्रिके तृतीयपुटे पृ० ४६४-४७४
५४. काव्यप्रकाशे सुधासागरः चौखंभासंस्करणे पृ० १८६
५५. काव्यादर्शः २–३३८
५६. (i) अलंकार सर्वस्वम् चौ०, पृ० ४८५
(ii) साहित्यदर्पणः, सकुसुमप्रतिमे पृ० ७४०
५७. अग्निपुराणम् ३४२, १६-२०
५८. अग्निपुराणम् ३४४–२–३
५९. सप्रदीपोद्द्योते काव्य प्रकाशे पृ. ५५३ ।
६०. द्र० चक्रवर्त्ति भट्टाचार्यकृता विस्तारिका
६१. साहित्यदर्पणः १०.६०
६२. स एव, सकुसुमप्रतिमे पृ. ७४१
६३. काव्यप्रकाशबालबोधिन्यां पृ. १३६
६४. काव्यप्रकाशबालबोधिन्याम् पृ. १३६
६५. काव्यप्रकाशस्य दीपिकायां, समुदृतम् द्वितीयपुटे पृ. २६८
६६. तत्रैव पृ. २६६
६७. काव्यालंकारः २-२-२२ (चौखंभाप्रकाशिते पृ. ६३)
६८. काव्य प्रकाशबालबोधिनी पृ. १२७–१३४

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काव्यप्रकाशीयप्रदीपप्रभयोर्वैमत्यविशेषे सत्यपरीक्षणम्

६९. प्रकाशप्रदीपौ आनन्दाश्रम संस्करणे पृ० १४१
७०. काव्यप्रकाशः बालबोधिनी सं० पृ० १३६
७१. तत्रैव
७२. तत्रैव पृ. १३९-४०
७३. प्र. ध्वन्यालोकलोचनम् २.२७
७४. नैषधीयचरितम् ३.११४
७५. काव्यप्रकाशः, सूत्रम् ८
७६. काव्यप्रकाश आनन्दाश्रमसंस्करणे पृष्ठांकाः २५
७७. तत्रैव, उग्रेति पश्येत्यर्थे देशी इति नरसिंहठक्कुराः, अव्ययमिति नागोजीभट्टाः ।
७८. काव्यप्रकाशप्रदीपः उक्तसंस्करणे पृ० २८
७९. काव्यप्रकाशः बालबोधिन्यां पृ. ६२८
८०. रघु० ४.४
८१. अलंकारसर्वस्वम्, सू. २३
८२. तत्रैव सू. ४४
८३. अलंकारसर्वस्वम्, चौखम्भा संस्करणे पृ. ४८३
८४. तदेव सूत्रम् ४४
८५. तदेव पृ. ४८५
८६. तदेव पृ. ४८५–८६
८७. परिभाषेन्दुशेखरः, विजयासंस्करणे पृ. २६२–२६८
८८. परिभाषेन्दुः ६४

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Book Review

1. Parshotam Mehra .. F. R. Bradlow and Margaret Cairns, The Early Cape Muslims : A Study of their mosques, genealogy and origins, Cape Town, 1978.

2. V. S. Mahajan .. Business Management in India Managing a Business in India by T. Thomas, Allied Publishers, 1981, pp. VII+252, Price Rs. 50.

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F R Bradlow and Margaret Cairns, THE EARLY CAPE MUSLIMS : A study of their mosques, genealogy and origins, Cape Town, 1978

A slender volume, elegantly brought out on a little known if amazingly fascinating theme. It is the history of the early Cape Muslims—and as the subtitle underlines—in terms of their mosques, genealogy and origins. The study is the more absorbing as the Cape Muslims were ethnically a very diverse lot comprising as they did of negroes from West Africa, of Bantu speaking people from Angola and Mocambique, of Negroid Polynesians from Madagascar of Indians and of 'a varied group of Polynesian type poople' from the Indonesian archipelago and elsewhere in East Asia.

Two common links that held such a heterogeneous group together—barring the numerically small Negro and Bantu—were a simplified Malay or Malay-Portugese language in which they were able to converse and the fact of their adherence to Islam. Interestingly, as the study brings out in a striking manner, 'the real influence' in terms of numbers were the orthodox Muslims from India's Bengal who provided powerful religious as well as social leadership. The Auwal mosque in Upper Dorp street in Cape Town which has the distinction of being the first mosque in South Africa, and to which the opening section of this study is devoted, was founded by one Ahmed from Chinsura (in Bengal). He rose to be Imam Ahmed or if you choose Imam Achmat van Bengalen.

The authors—the first and last sections are by Frank Bradlow, the middle one, on genealogy, by Margaret Cairns—who have a good standing as regional historians modestly suggest that theirs is a skeletal study, that 'a deeper and more comprehensive' one awaits some future historian. That may well be true but in all fairness, these pages make a signal contribution if also a pioneering one, the more commendable in that it posed formidable challenges. Not the least of these was the paucity of source material : Cape Muslim history was 'transmitted' exclusively by word of mouth. The historian's task of separating the chaff of obscurity, fiction and folklore from the grain of fact thus became all the more

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unenviable. It is pleasant to record that task has been performed—and perform well.

Parshotam Mehra

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BUSINESS MANAGEMENT IN INDIA

Managing a Business in India by T. Thomas
Allied Publishers, 1981, pp. VII+252,
Price Rs. 50/-

T. Thomas, the author of the book under review, had risen from a humble position to the top position of Chairman of the Hindustan Lever, a leading business firm in the country. In this book are published speeches that Thomas had delivered during annual meetings of shareholders and also are included speeches and lectures that he delivered elsewhere. It as well includes study undertaken by the author on Multinational Corporations.

Ordinarily one may wonder how far the speeches delivered at the annual meetings of the shareholders, where these shareholders are generally fed with words of cheer and high hopes about the functioning of the company, are of interest to outsiders. Fortunately, this is not the case in the present volume. Thomas brings in his writing a scholarly touch. He covers a large area of interest like consumerism, relevant technology, distribution of essential commodities, requirements and policy of oils and fats, Indian Chemical Industry, relationship between large and small industries, productivity, management of R & D, multinationals and less developed countries. And in each of these areas the author brings in new ideas mostly based on his personal experience of managing a big business house. Talking about technology he correctly observes : "Today an organisation can progress in technology only if it has a base in science (in R and D). Conversely the only way science can tangibly influence or benefit society is through its conversion into technology that is relevant to the needs of society". It is wrong to say that multinationals or their subsidiaries operating in developing economies are mainly interested to exploit these economies for their own end. This is at least not true in the case of Hindustan Lever (which is subsidiary of the World renowned multinational Unilever). Hindustan Lever through its strong research base has been able to produce a high quality consumer goods on a mass scale as well as at competitive prices. Thus while laying curbs on the functioning of multinationals Governments should be careful to see that these curbs do not harm the interest of the country itself.

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It is well known that the growth of small industries is intimately linked with the growth of large industries. Japan whichis home of successful small industries, is a classical example of this type of integration between large and small industries. In India, however, while the Government's emphasis has been on the growth of small industries for making an optimal use of scarce capital and abundant manpower resources, small industries have been unfortunately viewed as independent of large industries. This has resulted in poor growth of small industries on the one hand and laying down curbs on the future growth of large industries in order to provide artificial protection to small industries has slowed down the growth of large industries on the other hand. Thus the appropriate approach for the growth of these small industries is to make them ancillaries to large industries.

The volume brings out very clearly the problems faced in managing large business firms in India and would be of interest for students of managerial economics, policy framers and Government functionaries who manage the economy.

V S Mahajan

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CONTRIBUTORS

Ravender Choahan is a Ph.D. student at the Himachal Pradesh University, Simla.

M. M. Khan is an Assistant Professor of English at the Govt. Postgraduate College, Chhindwara, M.P.

Gulshan R. Kataria is an Assistant Professor, in the Department of English at the Himachal Pradesh University, Simla.

Jitendra Mohan is a Reader, in the Department of Psychology, Panjab University, Chandigarh.

Devendra Handa is a member of the Department of Ancient Indian History, Culture & Archaeology, Panjab University, Chandigarh.

S. P. Sangar is a frequent contributor to the Panjab University Research Bulletin (Arts), Chandigarh.

D. D. Sharma is a Reader in the Department of Sanskrit, Panjab University, Chandigarh.

Shashidhar Sharma teaches Sanskrit at the Directorate of Correspondence Courses, Panjab University, Chandigarh.

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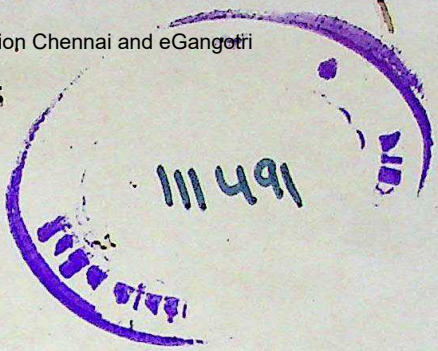

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